Reconstituting the Representational Identities of Nature in the Urban Environment: Bandaids on Severed Limbs

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Abstract

The inclusion of nature in human space can infer a sense of harmony, which may impact on the way that we recognise our relationship with the planet and influence our individual and collective actions towards the climate crisis. This study is a visual ethnography which explores the representational identities of nature in the urban environment through the analysis of photos, seeking to explain their link to the climate catastrophe. The photos were taken over the course of a morning, on a tour of a shopping centre guided by a marketing representative. They identify and position the various transformations of nature's identity, and its agencies, which I extrapolate by engaging with theory from the broad and interdisciplinary field of nature-social research. To accomplish this, the study draws on the methodology of post-qualitative inquiry, incorporating concepts such as the spectacle, Actor-Network Theory, and 'other-kin' to focus on the ontological subject of representational identities dependant on space, place, political ecologies, and temporality. The study identifies the creation of actor networks which are distributed over three realms, referred to as: the terrestrial realm, the spectacular realm, and the networked society. The deference of meaning created by the redistribution of images without context, or where context is reliant on the audience to extrapolate, causes a breakdown in relations and allows for the stripping of an evolutionary identity in favour of a corporate identity imposed by consumer culture. The implication of this replication of function, and obscuring of identity across systems, is that natural processes of the terrestrial realm are being stripped of their impact and meaning through interactions which break their connection to place—an abstract interaction which has not been defined in any sociological paradigms and may require further investigation and exploration.

Student Declaration

I, Emmanuel Giakoumakis, declare that the Master of Research thesis entitled *Reconstituting the representational identities of nature in the urban environment: Bandaids on severed limbs* is no more than 50,000 words in length including quotes and exclusive of tables, figures, appendices, bibliography, references and footnotes. This thesis contains no material that has been submitted previously, in whole or in part, for the award of any other academic degree or diploma. Except where otherwise indicated, this thesis is my own work". "I have conducted my research in alignment with the Australian Code for the Responsible Conduct of Research and Victoria University's Higher Degree by Research Policy and Procedures.

Signature: ███████████████

Date: 08/10/2023

Ethics Declaration

All research procedures reported in the thesis were approved by the Low Risk Panel, approval number HRE23-034.

Signature: ███████████████

Date: 08/10/2023

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Introduction: The back story

My personal experience over the past fifteen years has left me with a curiosity about the way space and place affects behaviour, this curiosity runs deep. I witnessed some of the most absurd behaviour in my life within the confines of the mundane shopping centre, including extreme violence, strange lies, emotional outbursts, and even public defecation. There is an element of the social which breaks down in these spaces, and beyond the absurdity of the human theatre you can witness at any given time, this license to be deranged is coded into the environment itself by virtue of maintaining a false reality in its representation of the nature-social relationship. I was motivated to do this study because I am concerned that there is a growing dissonance between our lived experience and reality. I feel a responsibility to speak truth to power, and to unravel the elements of our social world which are being maligned by the private interests of major corporations. I have grown up with the knowledge of a dying planet. It has been taught to me since I was young. Repeated and revisited every year throughout all of my education. I have spent my life watching headlines about the immediacy of climate catastrophe, and the ever-closing window to implement meaningful change which responds to the challenges we face. At the same time, I have witnessed a change in the construction of public space, a transformation that has prioritised efficiency, and encourages consumption in the guise of productivity. I have seen the average price of consumer electronics drop considerably, the intensification of fast-fashion, and the shift away from a culture of repair, towards that of replacement. I watched as suburbs undergoing gentrification had the last of their giant gums pulled from the side of the road to accommodate construction, the popularisation of minimalist, industrial, interior design, and now the intensifying phenomena of bringing the tropical rainforests into the uncomfortable concrete structures we have been erecting for the last seventy years. It has been suggested by scholars of the nature-social that our contemporary relationship with the ecologies of planet earth is not one of harmony (Haraway 2016, Latour 2017).

Twenty-four-hour news cycles are awash with bleak images of a planet experiencing despair and wanton destruction. Fires, floods, pandemics, locust plagues, catastrophic heatwaves, volcanic eruptions, and poor air quality are only some of the emerging

ecological conditions that have transpired from planetary collective neglect, despite a discourse about sustainability and the environmental impact of humanity having endured for almost half a century (Australian Medical Association 2021). The alarmist discourse of governments and the mass media continues to eclipse, or defer, any substantial changes to the conditions of the nature-social relationship, especially how it is enacted in the design of the built environment. Property developers and mega-corporations are contracted by governments to build large grey cubes, and sprawling multi-level residential developments, towering structures that destroy the horizon, disrupt local ecologies, and even create their own micro-climates—and then nature is being dragged into them to placate our evolutionary need to remain connected to it. This takes the form of Public-Private Partnerships in Australia, where the government contributes to the investment in capital expenditure for infrastructure development. In Victoria, this accounts for more than $50 Billion dollars (Victorian Department of Treasury and Finance 2023) of investment. This calls for an interrogation of what and how representations of nature are functioning in the urban environment. What identities has nature taken on? How are those identities linked to the seemingly eternal discourse about human impact on the environment?

This study aims to explore 'the quotidian moments', or the mundane every day, that we are experiencing with 'the things', discussed here as the objectified instances of nature, by deconstructing the political ecologies of a corporatized, public space, in the context of this study of a shopping centre. The moments in which nature is represented in the shared and consumed everyday space of the shopping centre. The research is guided by the following questions to observe representations of nature in public space, analysed using the concept of the spectacle (Debord 1992), and Actor-Network Theory (Latour 2005):

- What are the links between the representation of nature in public space and the climate catastrophe?
- In which ways is nature given an identity in public space?
- What type of agencies is nature participating in through its representation in public space?

In particular, the research will focus on the representation of nature and its transformation from a system we inhabit, to a symbolic representation of our connection to the history of life on the planet, spanning almost 3.8 billion years. Longue Durée, or 'deep time', as established by Braudel (1959), provides an approach to examining this subject, as it 'appreciate[s] the outstanding role of the historiography of institutions, of religions, of civilizations, and thanks to archaeology (which necessarily deals with vast time periods), of the avant-garde role of the historiography of classical Antiquity' (Braudel, Wallerstein 2009:176). Which is to say, there are perspectives which can only be found by zooming out, and by including a critique of the historiographers, and institutional record keepers who construct the narratives of history. Braudel (1959) states that 'almost all of political history of the past hundred years has been focused on "great events" and has confined itself to writing about the short-term' (Braudel, Wallerstein 2009:175), I begin by acknowledging that this remains the case.

Some theory to start

James Hudson (1987) is the president and founder of the Hudson-Alpha Institute for Biotechnology, a non-profit research institute, he observes that Fernand Braudel (1959), French Historian and leader of the Annales School, incorporated ecology, or the system of Nature, into his sociological perspective—applying an 'ecological paradigm' to his exploration of sociological concepts such as phenomenology, the study of phenomena, and political historiography. Hudson suggests that Braudel 'demonstrates the utility of the principles of human ecology in historical and comparative studies and suggests strongly that fresh insights into contemporary social systems can be gained by combining Braudel's "total history" and ecology's "holistic" approaches' (Hudson 1987). He is referring to the correlation between constructivist paradigms and the concept of a holistic, or total, approach—they are the same conceptually in that they are attempting to connect everything to everything else.

The ideas contained within this thesis are viewed through the prism of Perception (Dupont 2014), Reality (Heidegger, Stambaugh 1995), and Encounter (Hegel 1999).

Where perception is the forming of our understanding: it is the incorporation of a reality from our point of view alone—through the experience of phenomena as the self (Dupont 2014:12-14). Reality is at once formed and in constant controversy. The French philosopher, Heidegger, describes reality using the concept of being, as 'the most obscure of all' concepts (Heidegger, Stambaugh 1995:3), due to its vastness and complexity. He calls to controversy 'explication of the ways of regarding being, of understanding and conceptually grasping its meaning' (Heidegger, Stambaugh 1995:6), which Hegel attempts to explain through the concept of encounter. According to Hegel (1999), encounter produces a process which he referred to as the Master/Slave dialectic where, 'self-consciousness exists in and for itself when, and as a result of, existing for another; that is, it exists only in being recognised' (Hegel 1999:178). In this study, encounter constitutes the micro-realities that we sustain by participating in life through a collection of moments. My intent is to explore 'the moments' that we are experiencing with 'the things' that are representing nature within a space so many of us have to so frequently visit.

The shopping centre - the suggestion of nature as décor

The Shopping Centre is a modern marvel to some, and an eye-sore to others. At different points in history, it has been celebrated as the pinnacle of urban design, and conversely, a detriment to the urban landscape. They are a contentious space, which sometimes succeeds in creating a sense of community and elevating itself to a place of significance within a suburb or local area and is at other times violently rejected by the people it was built for. Having worked in this type of environment for over a decade, I witnessed the dynamic transformation of these spaces, refining their configuration to best accommodate the consumers expectations of consistent, efficient, and enjoyable experiences. When I first started working in shopping centres, the integration of nature into the space was not as dominating as it is now. Nature was far more sublimated, and to an extent, it was absent. The spaces were pristine, organised to direct the human gaze towards that which they could consume as much as possible. The environment was one of clean lines, tiled floors, large ornamental pots, but only occasionally with plants in them. There was a sense of blankness to the space you moved through to get to the

shop, it was busy space—purely transitory, or at least primarily. The effects of the architectural elements within the shopping centre weren't fully understood, or accepted, and the method of inserting the theme of nature was still being worked out as a passive influence to keep people in the space, and to create a sense of place.

The shopping centre, along with gated communities and other corporatized spaces that can be characterised as quasi-public, are examples of formerly democratic, public space, which is now controlled and policed by private corporations but still accessible to the public (Voyce 2006, Korkmaz 2021). Voyce (2006:5) argues that 'these quasi-public spaces do not reflect the local history of their community, but instead inculcate the tastes and identities of global consumer culture'. Global consumer culture makes a large contribution to the Earth's ecological destruction (Roddick 2001), through the production of unrecyclable plastics, inappropriate dumping of chemicals, and mass land-clearing for the purpose of industrialisation. It is arguably inextricably linked to climate catastrophe, and shopping centres as the domains in which it is most commonly enacted.

Space that we occupy has an inherently political and social dimension, as it reflects a practiced culture and shared existence. In the current dominant ideological context of corporatism, the process of commodification turns everything into an asset or a liability, including nature. 'The quality that corporatism claims as its own is rationality' (Saul 1995:186), to which the practical effects on the individual are passivity and conformism—ultimately leading us to divorce ourselves from the reality of what is good in favour of that which conforms. By this, I mean to say that the rationality embedded in marketing, and other forms of corporate communication, operate as a form of social control which has an affect on our behaviour. This element of corporatism permeates arenas beyond those of business and economics where we might traditionally think of corporatism as having an influence. Canadian philosopher and sociologist, John Ralston Saul (1995), uses Bourdieu's concept of habitus, to describe the way in which humans collect capital via the lived experience of their everyday lives: where they are stratified, the product of their divisions and differences, a society defined by individual interest rather than a collective, mutual disinterest. This is to say, the main motivations

for behaviour within the context of the market-economy are based in self-interest. They are about personal gain, and defining personal status or reputation as much, and sometimes more, than the substantive morality which would otherwise be demonstrated by respect for life. Meaningful action on problems affecting us as a collective require problematisation which is incompatible with the type of thinking produced by participation in capitalist systems. This prompts us to reflect on the way identity is produced within the shopping centre, and how this might relate to nature, and the climate catastrophe.

We enter the domain of the shopping centre in particular modes: shopper, merchant, marketer, loiterer, etc. The interactions within this type of space are controlled through the organisation of space, and defined by expectations which are constructed for the space (McEniery 2014). The inside of a shopping centre is an environment driven by consumption. Consequently, understanding the habits and behaviours of consumers is a multi-billion-dollar industry, and the depth and complexity of thought which goes into the construction of these spaces is immense. Our identities within a shopping centre are all transformed in relation to the concept of consumption, as it is the premise of the existence of the space. The spatial transformations of the shopping centre have, over the past two decades, intensified to meet the competition for consumption caused by retail trade on the internet that provides a degree of privacy, comfort, and anonymity which the physical environment cannot. The shopping centre provides many opportunities to observe representations of nature in public space. It is arguably designed to affect the mood, and consequently the behaviour, of its patrons. The characteristic bare and minimalist elements of Brutalist design are countered by the calming and placating effects caused by the presence of nature (Han 2009). This process is referred to as 'softening the edges' (Thin 2007) in architectural discourse—where it is identified as being of purely aesthetic concern, a corollary function of corporatism and consumerism. In light of this, the shopping centre provides many opportunities to observe representations of nature in public space.

Political Ecology, Space and Place, and Situations

Often the largest structure in a suburb, shopping centres take up an overwhelming amount of space in comparison to everything else that surrounds them. Therefore, the establishment of the psychogeographical zone, an environment which has 'influence on human feelings, and more generally to any situation or conduct' (Debord 1955:1), starts before you enter the actual physical space. It starts from when you first see it within the suburban landscape. The dominance of its physical presence is an invitation to engage: an obligation that many cannot avoid. The reliance we have on theses spaces in order to fulfil the basic requirements of participation in the broader social context is increasing as 'sustainable development' is being continually prioritised over the conservation of natural and cultural significance, despite the Burra Charter's suggestion that conservation should be 'based on a respect for the existing *fabric, used, associations and meanings*. It requires changing as much as necessary but as little as possible' (International Council on Monuments and Sites 2013:3). The manner in which we engage with nature has intrinsically shifted to include amenity and service, in that we are providing for nature in the same way we provide for each other through capitalism. In modernity, nature is a feature of our experience, rather than an intrinsic element. Our inability to reject the maligning of nature's identity is disconnecting us from the context of our lives, creating a reality which is surreal (Batailles 1949), and reflects a misalignment to the true reality that nature dominates us.

It is the core goal of the operators to keep people in 'the retail environment', as it increases the likelihood that they will spend money. The processes associated with decision making, and purchasing, are well documented and exploited in the retail environment (Burt et al. 2007). There are formulas on repeat within the heavily regulated space, and they are constantly achieving their objectives, which are: to support market-forces in the redistribution of capital, to ensure the demand for fast moving consumer goods is being met, and to absorb the active attention and time of the consumer class through an abundance of information (Simon et al. 1971:40). There is, however, a controversy with the use of nature within these spaces (Korkmaz 2021, Ortegon-Cortezar, Royo-Vela 2019, Voyce 2006). The motivation behind creating a feeling of place incentivises the creation of a harmonious environment. The perception of harmony is reflected throughout the space in every dimension. A sense of harmony

increases the likelihood of people spending more time within the space, and dulls the anxieties associated with making purchases, increasing the amount of money people are willing to spend, but also the amount of time they are willing to expend. An environment which provides a sense of belonging, and comfort, can create a place that provides an escape from our fears in the less regulated, less desirable world that exists outside 'the cultural images of utopia' (Goss 1999:46) which constitute the shopping centre environment.

In order to achieve the last goal, recreation starts to become important in these spaces. The activities of recreation help to form a sense of place, as the repetition of space and the positive social benefit of community engagement act on each other to reinforce the perception of a positive psychogeographical zone (Debord 1955). This concept of Debord's underlies the study, as it is the principle on which he builds the theory of the spectacle. I will draw on him in an effort to demonstrate what he points out about the theory of the spectacle in his follow up critique of his own work, that other publications on the subject merely 'replace[d] the totality and its movements by a single static detail on the surface of the phenomenon, with each author demonstrating his originality by choosing different and all the less disturbing one[s]' (Debord 1998:3). In recent decades, there has been an increased interest in the psycho-social benefits of including nature in the background of human activity centres, including gated communities, university and school campuses, and shopping centres (Thin 2007, Han 2009, Ortegón-Cortázar, Royo-Vela 2019). It could be perceived that the use of nature within shopping centres works on both keeping people within a place and embracing a sense of sustainability through images of abundance.

The purpose of deconstructing the political ecologies of a corporatized, public space, in the context of this study of a shopping centre, is to interrogate the constructed and organic representations of nature within that space. My aim is to contribute knowledge about the internal relations of the collective, how we decide to participate socially in a micro and macro-context, as it is represented in developed urban public space. Although this thesis is guided by the research questions, I am driven by a need to understand what ideas are being reinforced by the spaces and places we frequently encounter and move

through. Through their arrangement and our interactions, we are left with an impression of the different elements constructing experience. Understanding the effects of altering the experience of nature, in the context of construction of the urban environment, may demonstrate the need for a reprioritisation and re-problematisation of concepts such as sustainability. Such a re-problematisation has the potential to lead to better integration with the systems of the planet. It is significant because, as a global population, we are undergoing a period of rapid transformation of the urban landscape which is contributing to the destruction of the planet through the extraction of natural resources, the clearing of land for industrial and residential land-use, and of course, the clearing of land for the purpose of creating economic hubs and commercial zones. As trillions of dollars of investment is being directed toward constructing new urban spaces and redeveloping old spaces around the world (Eggleton 2023, Ponciano 2021, Tankersley 2021, Hancock 2022), the incorporation of nature, as a distraction from the impending global climate catastrophe, is inarguably a core principle within these developments. The forthcoming chapters contain a review of the literature on the subject, an overview of the methodology and research methods employed, an analysis of the collected observations, and a discussion about their implications.

Literature Review

The political ecologies of the shopping centre are complex and have their own historicity and complexities that is explored in this literature review. Initially considering the history of the shopping centre and how it is embroiled in the politics of economics, architecture, and globalism. I then, through an illustration of the connection of place, to a stream of separate, but connected ideas, articulate the ways this ecology constructs and maintains a perception of reality which is manufactured, disingenuous, and typified in the representations of nature.

The shopping centre as a space of regulated encounters by way of repetition of image, ingrains the separation between the lived experience of the nature-social relationship and its reality. This distortion of reality produces an example of what Debord (1955) refers to as a psychogeographical zone—one which allows for a shift in tolerance of particular social behaviours, including the objectification of those in the service industries which facilitate the experiences within the centre—people become comfortable seeing each other as objects, and the sacred elements of our shared existence are lost to that perception and the accompanying expectation of a perfect purchasing experience. I suggest in my study how there is some kind of social function playing out between the diverse range of actors within the complex environment of the shopping centre which is linked to the way we treat the urgency of the climate catastrophe. Nature has clearly transformed to accommodate life inside a big grey building, but what does this mean, and how can we classify these transformations?

The type of knowledge being accumulated about plants in human environments seems to be preoccupied with quantifying the calming social and psychological effects experienced by humans surrounded by the images of nature. Representations of nature are objectified, and they constitute a part of the environment which is acting as an instrument to influence the behaviour of the 'only true actors' in an anthropocentric study—humans. I draw on the theoretical discussions associated with the identity of nature, how it is being manipulated to accomplish goals which it does not share, and how those goals may be diametrically opposed to its ongoing existence. In doing so I

have considered how shopping centres are theorised as places of cultural production and economics within our society, alluding to environmental aesthetics, and the underlying systematic frameworks which influence behaviour and thought.

Shopping Centres

Shopping centres have been theorised in many ways, including as manifestations of consumerism (Ritzer 2000, Goss 1999, Voyce 2006, Korkmaz 2019), mini cities (Gruen 1960, Backes 1997), and Heterotopias (Goss 1999). They are a complex social phenomena which has evolved to physically embody the practice of an inescapable global culture, a culture which has come to underpin how most people form their identities in the modern world. The evolution of the shopping centre reflects the intensification of the concept of the spectacle (Debord 1959). It is the perfect setting to observe the totality of spectacular representation in modern life. To use Goffman's (1949) analogy of dramaturgy, or the art and practice of shaping and structuring dramatic work, shopping centres have become the stage in which most people act-out their role in the production of corporate capitalist systems. In conceptually exploring the 'shopping centre' by defining and unpacking some of the approaches to categorise it. I will firstly theoretically deconstruct the concepts of mini-city (Gruen 1960, Backes 1997), Heterotopias (Foucalt and Rabinow 1982, Goss 1999), and consumerist citizenship (Ritzer 2000, Goss 1999, Voyce 2006, Korkmaz 2019). Finally, I will demonstrate the limitations of these spaces to explore the representation of ideas that occur inside of them, and then conclude with a reframing of the approach to understanding them in relation to my study.

Heterotopias

Heterotopias are a concept of the French philosopher Michel Foucault. He describes them as 'singular spaces to be found in some given social spaces whose functions are different or even the opposite of others' (Foucault and Rabinow 1982:13) in an interview with Paul Rabinow which was published as a paper called '*Space, Knowledge, and Power*' (1982). They are a type of third-space which can contain two

or more, sometimes completely contradictory, beliefs for the purpose of executing a communal activity. A commonly used example is a Bath House attended by men in fundamentalist countries which do not allow homosexuality. In this instance, the bath house is a third-space which allows the men to practice both cultures while maintaining their social solidarity with the dominant heterogenous culture and broader social context. It is more than a communal space as it is governed by two realities, sustaining both, and suspending the controversy that would otherwise apply to the interaction to allow for self-expression.

Goss uses the definition 'heterotopias of compensation' to assert that Shopping Centres are 'real and discrete "counter-sites" where multiple images of ideal times and places combine to create an illusion of a world standing outside of everyday life' (Goss 1999:45). Only, shopping centres are not standing outside of everyday life, they are one of the locations in which everyday life is acted out for a lot of people. Goss points out that 'in the commodity aesthetic, surface forms conceal deeper meaning that resonates and multiplies through a chain of correspondences towards, but never quite reaching, its imaginary origin in the Real' (Goss 1999:46). He illustrates the relationship shopping centres have with sustaining false realities; the physical embodiment of a culture disinterested in the real. Goss's main point about shopping centres, closely aligns with manifestations of consumerism, in that they are fulfilling the role of a setting that allows individuals to accumulate the symbols of their strata within the corporate hierarchy of the free-market. Goss (1999) describes shopping centres as 'a repository of cultural images of utopia' (Goss 1999:46) in his critique of the Mall of America.

Goss's (1999) ethnographic work is an exploration of the phenomena which swept America throughout the course of the late twentieth century in which he created an in-depth guide to the 'world of commodity' the shopping centre represents and explored the many cultural, social, logistical, and aesthetic relations which exist within the political ecologies of the mall. Influenced by Foucault (1981), he considers shopping centres as Heterotopias: places which can be considered a third-space, capable of managing controversies between two incongruous ideologies by concealing the controversy because it is of mutual disinterest to all parties involved in the culture

practiced within that space. To be a Heterotopia, shopping centres must first resemble a utopia. Certainly, they have the capacity to be viewed this way. There are many 'cultural images of utopia' as Goss (1999:46) so eloquently puts it, but they are just that—images. Are these images utopic, or are they violent images of a planet in decay? In my study I explore their polysemic quality in terms of what ideas, behaviours and curated images are working to sustain an image of the wider society, referred to as mini-cities, that could be thought of as reflections of the needs and wants in an even broader context.

Mini-Cities

Viewing shopping centres as both Heterotopias and mini-cities allows for the diverse exploration of the implications of their establishment and its effect on nature. Victor Gruen (1960) is often credited as the founder of the modern Shopping Centre because of the decade of developments he co-designed with economist Larry Smith, and the theoretical work they co-authored, *Shopping towns USA: the planning of shopping centres* (1960). The guide they produced for designing this type of space consequently 'reflects the common thinking of an architect and an economist' (Gruen and Smith 1960:11). It has been highly influential since its publication, and principles developed by Gruen and Smith have been adapted or directly applied to the design of shopping centres, central business districts, and gated communities around the world. Gruen (1961) is best known for designing the Southdale Centre, America's first fully enclosed mall. It was marketed for its 'air-conditioning', and its ability to facilitate recreation, and socialisation in any kind of weather. The notion of mastering the environment is present in the story of the shopping centre from the very beginning. This is important because it predicates decades of urban development, to which the consequence is an infrastructure constructed with the notion that we are integrating nature into human space—discordant with the reality that humans, and human nature, are subject to nature.

Backes (1997), having understood the wider implications of Gruen's theories, offers the perspective that shopping centres may be viewed as mini-cities. Self-contained

expressions of all of society. Backes (1997) is concerned with the image, and semiotic deconstruction. Her position is that modern cultural production takes on the mode of images. Culture is produced through these images, and while noting the absurd juxtaposition of nature with its imitations within these spaces, Backes (1997) fawns over their novelty. They are recreational wonders to Backes—a display of the human mastery of the environment, wonderful and delightful; while to many, the image of 'live-penguins and electronically controlled plastic sharks' (Backes 1997:4) sharing a lagoon in a shopping centre could be considered the stuff of nightmares, as opposed to something to revere. This theoretical critique of the Shopping Centre presents the obvious observation that humans are dominating space, and dominating other living things for their amusement. It celebrates the domination of public space by corporations, encouraging the instalment of these buildings, and supporting the commodification, and consequent abstraction of the human relationship with the rest of the planet's creatures, as a justified demonstration of the way we have tried to condense all of experience in to one space.

Ortegón-Cortázar and Royo-Vela interrogate the presence of nature in the Shopping Centre environment as this research in *Nature in Malls: Effects of a Natural Environment on the Cognitive Image, Emotional Response, and Behaviors of Visitors* (2019) using the same logic as Backes. Ortegón-Cortázar and Royo-Vela's study is attempting to understand the effects of what it terms a 'natural environment', despite the obtuse curation of the spaces, referred to as Shopping Centres, to effect consumer behaviour. Their study was conducted 'using a survey of 292 mall visitors' (2019:1), to understand the way atmosphere can change perceptions in a mall environment, it treats nature as objectified, and its presence as one of solely material concern. Nature's displacement from its original context is divorced from the idea that life has been removed from its original purpose in a system, which no longer recognises the adaptations it has made as useful, and has positioned it in a location where it is no longer accomplishing its original goals. The process of objectification in these examples is the same as the process of othering experienced socially by humans. They are exercises of creating distance, so that self-interest can be achieved. Shopping Centres, as well as being thought of as mini-cities and Heterotopias, can simultaneously be

defined as 'manifestations of consumerism', reinforcing self-interest as a key element of interaction within this type of space and an element which is physically embodied.

Manifestations of Consumerism

Manifestations of consumerism are the objects of need and desire that are created to facilitate the free movement of goods. This element stems from the other ideological construct embedded in the design of the shopping centre, economics. A field dedicated to the corporate ideals of wealth production, consumption, and private ownership. This element of the shopping centre speaks to the heart of some of the discursive loops we have been trapped in for the last fifty to seventy-years. It has inspired anti-globalist movements (Roddick 2001), divided communities experiencing various forms of gentrification due to the desire of multi-national corporations to expand their market-share (Voyce 2006), and created an environment where communities can come together for recreation (Goss 1999, Backes 1997), to acquire the signifiers of their strata within the corporate-social hierarchy, and to witness the harmony we have achieved with nature by virtue of having mastered it and curated it within our public spaces.

Malcolm Voyce conducted a case-study on the recent development of a shopping mall in Hornsby, Sydney in 2006. The study titled, *Shopping Malls in Australia: The End of Public Space and the Rise of 'Consumerist Citizenship?'* (2006), is concerned with the democratic use of space, and the reduction, and control, of diversity as a consequence of converting public land to what he terms 'quasi-public' space. Voyce (2006) breaks down the class relationship to space, revealing the link between commodification and restriction of access to spaces for people with inadequate social or economic capital. This is an example of how power has been located in public spaces.

Voyce (2006) explores the notion of freedom in relation to space, and in particular, outdoor and natural spaces. He demonstrates a correlation between commercialisation of space and the rise of a new kind of social participation, which he terms 'Consumerist Citizenship' (Voyce 2006). He uses his observations to assert that the way space is organised affects the social stratification of class and is generating a new kind of

stratification of space based on embedded corporatist ideology as a form of cultural practice. Voyce (2006) is identifying a phenomenon that has been theorised for a long time, an earlier version of this theory is Chris Ritzer's *McDonaldization* (2000), and an even earlier and more in-depth version is proposed by John Ralston Saul in *Voltaire's Bastards* (1992), and *The Unconscious Civilisation* (1995). These deconstructions treat nature as material, and objectified. They are social critiques that, while sophisticated and largely accurate, have not considered nature to be a social actant; instead, they position nature as an object that has a fixed and static value indiscriminate of context. It is fixed in the dual binary constructions of: aesthetically pleasing, or not; and transactional, or not.

The way space is organised is affecting the social stratification of nature too. Through the assemblages of representations of nature which are reconstituted in the urban environment, we have surpassed, in relation to the climate crisis, the symbolic thresholds. An example of the symbolic thresholds representing our relationship with nature are things like the low percentage of forest covering the earth's surface (Ritchie 2021), record average global temperatures (Bureau of Meteorology 2023), anomalous micro-climates (Emmanuel 2021), rising sea temperatures, and melting polar ice caps (Carrington 2022). These cursory links happen through the nature of sourcing resources for the construction of the major infrastructure, but also in the processes associated with sourcing the aesthetic representations of nature that fill the complex afterwards. Historical context is lost to the new modality of consumerist citizenship, a domain in which nature cannot operate and represent itself, and in which it is being forced to participate symbolically—as a mechanism of marketing which conceals the motivations of those curating the psychic atmospheres of public space. This is an example of the disharmony we are experiencing with these systems.

Cansu Korkmaz (2021) makes similar observations to Voyce (2006) in *Neo-Liberal Urbanism and Sustainability in Turkey: Commodification of Nature in Gated Community Marketing* (2021). Korkmaz (2021) isolates 'consumerist citizenship' in Gated Communities, his example of urban space which has been co-opted by corporations in an effort to 'privatize public resources, protect market competition, and

integrate citizens into the free market economy' (Korkmaz 2019:1168). Voyce and Korkmaz (2021) are noticing similar tendencies in public spaces: they have both constructed a correlation between capitalist systems and goals, democratic use of space, and the commodification of nature. This can be built on because it is constructed in a restricted axiology, one which does not treat the commodification of plant life in the same way it treats the commodification of labour and human life.

Focusing on the commodification of nature as a marketing tool, is to take away a part of the physically embodied political identity of plant life. It is an anthropocentric political construction which defers the evolutionary identity of the plant life, which is to say: Korkmaz is concerned with the human relationship to nature becoming absorbed by the spectacle and becoming unsustainable financially and environmentally. The evolutionary identity of landscape is arguably less important in their analysis than the absorption of nature into the market-commodity. They have importantly identified the divorce of nature from its systems and processes, and its transformation into a symbol, locating Debord's (1959) spectacle in the gated community, and more broadly in zones of psychogeography that are governed by corporations. The human desire to look at particular types of trees and plants, which has evolved through commodifying the image of nature and turning it into a representation of itself, bends to the will of the market-economy. When looked at together, Voyce (2006) and Korkmaz (2021) have articulated that open space is only important when it doesn't get in the way of development, and development is only marketable if it incorporates open space. Extrapolating from their observations, it seems the importance of nature is relative to the desires of the economy.

Cultural Production and Economics

Now that I have established that the association of outdoor spaces with how the notion of freedom is a consequence of treating nature as commodity. I will draw on Voyce's (2006) example to discuss the consequences of nature as commodity in the context of cultural production and economics. The development of space, it could be argued, is largely controlled by access to financial capital, reserved for those with the networks

and resources to employ the labour, and compliance of local authorities and communities to alter the environment. This process is enmeshed in the systems of government, commerce, ecology, and social and cultural geography. Cultural Geography, as a field, draws on the work of Goffman (1953), Hegel (1999), Heidegger (1995), Dupont (2014), Debord (1955), Latour (1975), and in this thesis, it operates as for an understanding of the practice, within the social sciences, which maps the behaviour of groups and individuals according to place and time, constructing cultural maps and tracing the transformation of spaces by society. A sub-field of Human Geography, it is often used to critique urban development, accompanying the main modality of economic critique, because it blurs distinctions between fields to emphasise the act of living and understand the creation of cultural products which physically embody ideology. Mostly, it manages the nature-social as two distinct fields brought together through controversies over what constitutes a landscape and how identity is produced (Crang 1998). What is being used as a framework for analyses in this study is a critiquing of urban development predicated on the logic of tracing a singular evolutionary identity—that of the human. It is connected to our understanding of beauty, and that is based upon an interaction known as environmental aesthetics.

Environmental Aesthetics

Environmental Aesthetics is a field of study which appeared toward the turn of the last century. 'It focuses on philosophical issues concerning appreciation of the world at large as it is constituted not simply by particular objects but also by environments themselves' (Carlson 1998:1). It is linked to the ideas of Immanuel Kant (1786) in that it wrestles with the argument that natural beauty is superior to art, and that nature is 'an ideal object of aesthetic experience' (Carlson 2009:3). In *Contemporary environmental aesthetics and the requirements of environmentalism* (2009), Carlson breaks down the history of environmental aesthetics and observes that the concept of disinterestedness underpins the relationship between environmentalism and the aesthetic appreciation of natural beauty (2009:6). Carlson achieves this by separating the experience in to three key forms which I explore to uncover the complex relationship we have developed with nature as an aesthetic and objectified participant in terrestrial life. I suggest it is this

objectification that sustains the relationship and creates the space for nature to become disconnected from the process that sustain life on the planet, and to become lifeless except for the expression of the curator. This disinterestedness is not unlike the passive conformity of corporatism suggested by Saul (1995) who argues both concepts stem from an idea of rationality, that in order to create functional systems for living any kind of harmony with the planet, the set of interactions interspersed in our reality require that we first construct a logic so as to make a world that we can function with in harmony, and ultimately to create an order which reflects our interdependence.

Carlson (2009) identifies that aesthetic appreciation of nature can be broken down in to three distinct modes: the traditional idea of beauty that is linked to curated and manicured nature, the kind we find in the shopping centre; natural beauty as associated with the concept of the sublime, the mysterious power of the rainforest, etc; and the 'picturesque' which is somewhere in the middle of the two—reminiscent of traditional beauty yet more eccentric and complex, rich and forceful but free of the ominous power of the sublime. The three modes of aesthetic appreciation of natural beauty are reminiscent of the three forms of the spectacle: concentrated, diffuse, and integrated. The concentrated spectacle is like traditional beauty, it is contained, and human is master of it. The concentrated spectacle can be curated, used to promote an idea or a particularity within society. It is concentrated and specific, targeted in its spread through media and its devices. Diffuse spectacularity is sublime. It is all encompassing, and subtle in its power. It is a systematic expression of power. The integrated spectacle is like picturesque beauty in that it is constructed to appear like either, and is actually both forms. It has sublimated both forms to invert the perception of either concept, which is to say, the integrated spectacle shares the quality of scene setting with picturesque representations of nature experienced through frames of reference, in a setting, as curated spaces which are literally picture-like and therefore only nature-like, rather than natural.

These separations may seem semantical, as that is exactly what they are. A problem with how the spectacle has intensified throughout the course of modernity is that is has opened up more opportunities for semantics to become the defining factor of social

modes of interaction. As we increasingly manipulate the modes of interaction, introducing extra layers of symbolic loading and duplicating functionality across new and increasingly abstract mediums of communication, semantics and material semiotics become increasingly important. There is a theoretical body of work (Baudelaire 1849, Debord 1992, Burt et al. 2007) to support this notion, but the most poignant version in this case comes from Erving Goffman, in the form of his first work, *Communication Conduct in an Island Community* (1953), a major study of human behaviour focused on the interactions of people who inhabit a remote island a hundred miles off the coast of Britain called Bergand.

Communication Conduct in an Island Community

Erving Goffman's (1953) watched the people who lived on the island of Bergand over the course of three years and recorded his observations. During this time, Goffman subjected a few participants to various psychological assessments, such as the Rorschach or ink blot test, he 'was especially concerned with understanding social practices whose formulation and analysis might help to build a systematic framework useful in studying interaction throughout our society' (Goffman 2022:27). His study was centred around conversational interactions, he wanted to understand how they were being constructed by something broader than the individual interaction between two people, something bigger that was merely being negotiated or conducted through the individual. He zoned in on the idea that 'any concrete social order must occur in a wider social context' (2022:47). That our social systems are systems of order, directional through time. And so, Goffman continues, 'the flow of action between the order and its social environment must come under regulation that is integrated into the order as such. Maintenance of this regulated relation depends on the maintenance of social order in the environment' (2022:47). He suggested that in order for the broader social constructions to keep functioning, individual interactions must keep functioning.

Goffman is stressing how 'negative sanctions enjoin non-interference, as opposed to the positive sanctions enjoining specific contributions exchanged between the order and its environment' (Goffman 2022:47); we are in a constant exchange with everything

around us which relies on us to give and take. This reciprocal system is the system of the planet, which we cannot avoid interfering with. A point which is seldom understood for its meaning. He is describing the social order that is later referred to as nature-culture by Haraway (2016) and Latour (2017). Goffman is trying to convey that we are acting out a larger paradigmatic exchange within the individual interactions with our environment, and with our community, which are both formed by the broadest social context and shaping it over time. The behaviours we express socially, have evolved alongside the changes to our environment—this makes the environment just as much a part of our identity as the people we share it with. We act to change the environment while it acts to change us.

Goffman (1953) makes all of his observations in three locations on the island: the hotel, the billiards, and what he termed 'the socials', which is any large gathering of people that happened while he was there, such as a market, festival, or celebration. He focused on these locations because he was concerned with conversational interactions, and they were most accessible and prominent there, but also because they contained different layers of the social context of the island, which could be deconstructed and understood as systematic representations of broader social contexts. Identifying this process is important because it demonstrates how a collection of small actions, and significant locations, set up the broader social context of an action, and actor, and determine what outcomes it produces. Location can help us to determine what type of experiences and people to expect, in the same way social identity helps us to locate our position and function within society. We reflect our environment as much as it reflects us. Cultural production is therefore a cycle of exchange and reproduction.

The current practices associated with developing urban space do not reflect a reproduction of systems of nature in the same way Goffman could observe in the Island Community, who were still significantly enmeshed in the labour associated with agricultural production. In modernity, we are more separated than the community that Goffman was observing. Our relationships are more heavily regulated by images, and the social context, Debord (1988) tells us, is negotiated in the spectacular realm—through media and representation—rather than the production of goods which share a

tangible relationship with the community, as observed by Goffman in a less technologically advanced society.

Sustainable Development

Advancing society by engaging the latest innovation and technology is at the heart of urban development in the twenty-first century, guided by the principles of sustainable development. The ideology of sustainable development dictates that the environment is respected, and that exploitation and harm are minimized along supply-chains of human production. A commonly cited textbook on the subject, The Fourth edition of *An Introduction to Sustainable Development* (Rogers, et al 2013) acknowledges 'the interconnections of factors of the natural and human environment in particular places and points in time', explaining how they act on each other, 'ensuring that there is no simple or single "route" to sustainable development' (Rogers, et al 2013:2). An example of Braudel's critique that history and politics are often focused on great events, and obscure the temporal qualities of the relationships they portray in those moments.

The complexity of the issues that constitute the discourses of sustainable development make it difficult to define and measure. Rogers (2013) argumentation is used to construct a problematisation which is focused on providing solutions to poverty through the free-market, sustainable development is classed as an economic construction of societal needs—which both dictates and responds to challenges facing poorer nations with the motivation of increasing their contribution to global production and; ultimately, their integration with global markets and financial institutions whose interests are closer aligned with making profit than ensuring environmentally safe and respectful practice. Sustainable development is framed within the language of 'cost and benefit' (Elliot 2013:7), and when discussing the challenges of adapting to climate change, and the processes of climate justice, Elliot suggests investment in infrastructure that incorporates changing conditions is one way to develop infrastructure sustainably (2013:132).

The construction of this problematisation is flawed. By restricting the classification to

economic production and economic measures of welfare, the value of projects and initiatives motivated by environmental justice and increased social mobility is skewed. Elliot's (2013) presentation of the problem supposes that the conditions of the human relationship to the planet cannot change, which is problematic. It is planning for a future where we have accepted our fate of being subject to nature, abandoning the hope of achieving harmony with the planet and implicitly persisted with the behaviours of a civilisation that masquerades as if it had mastered nature. A broader notion of sustainable development would more closely resemble Latour's (2017) systems of regression, discussed in *Facing Gaia* (2017), which speak to the consistent re-establishment of our connection to nature-culture.

Latour (2017) proposed a movement of sustainable regression to combat the swiftness in which we are surpassing the symbolic thresholds of the climate catastrophe. He articulated a type of approach to the urban environment which sees the incremental deconstruction of modern infrastructure, with a concentrated focus on the restoration of what was once there. He terms this 'sustainable retreat' (Lovelock 2006:128) borrowing the term from Lovelock who's idea he contrasts to the more dominant notion of sustainable development, after pointing out the inherent controversies with the term. For Latour, the argument is that development suggests progress, and progress would mean the continuation of some of the base practices of development which are contributing to the growing list of problems we are facing due to unsustainable behaviours such as extraction of natural resources, land-clearing, and landfill and dumping. While this is one solution, I think we should be engaging the concept of integration, or perhaps re-integration, as a way of returning to balance and avoiding the catastrophic outcomes associated with the continuation of the inversion of the hierarchy of terrestrial life, without throwing away the inherent good provided by some modern forms of infrastructure.

In our desperation to create an image of harmony with the planet, a false mastery of nature is imbedded into the qualities of its picturesque representations, these representations keep us in a state of cognitive dissonance that relents to nothing but capital accumulation. We are meaningless making as the spectacle, which 'is *capital*

accumulated to the point that it becomes images' (Debord 1961:17) begins to obscure the entire relationship and forces the viewer to interpret and assign their own meaning. Symbolic thresholds, and symbolic representations act on each other to evaporate the meaning of co-existence with other types of life, and even with each other. These processes create a storehouse for capital accumulation which cannot translate to action, and which creates controversy around concepts such as liveable cities.

Liveable cities

The city you live in has a major impact on your identity, for some it is a key part of who they are and how they see themselves in the world. The prominence of nature in a city is seen as an indicator of sustainability, and therefore becomes a signpost of environmental justice. Langhorst's (2015) study, entitled *Rebranding the Neoliberal City: Urban Nature as Spectacle, Medium, and Agency* (2015), argues 'that the agency of physical and material change in urban spaces extends beyond its economic, functional, and ecological performances into the aesthetic-representational practices of "seeing" and "being seen"' (Langhorst 2015:1). In this sense, plant-life and non-humans are being considered as acting on each other simply by existing in the same space. In my study, the plant-life is also acting on us in the shopping centre environment. It is taking on an identity which is in relation to being seen, and therefore subject to the human gaze. In this position, nature is an instrument communicating a message of harmony.

Langhorst (2015) analyses the New York City High-Line project, identifying post-industrial spaces as 'locations to reimagine, reinvent, and recover landscapes as agents for essential, sustainable, and environmentally-just urban transformations' (2015:2). While this is true, the reality of how it has been practiced does not line up with the theory and does not reflect environmental justice. The instances of nature are not a true representation of an ecosystem, as they are functioning aesthetically. Langhorst (2015) asserts that 'designed landscapes are (due to their experiential qualities) capable of representing ideas, ideologies and underlying values independent of an audience's ability to decode them - an ability that grants them insidious power' (2015:3). He

identifies the practice of using aesthetic relation to conceal who truly governs the psychic-atmosphere of the city. The NYC High-Line Project is an example of the aesthetic softening the edges tradition in architecture, it is used to identify the tendency of public spaces 'to enforce particular public social identities, producing and reproducing particular attitudes and behaviors' (Langhorst 2015:7). Langhorst has located a power relation in the representation of nature, one which yet again connects it to capitalist systems and goals, but not the whole way to the passive conformity with which we march toward climate catastrophe. Nature is identified as objectified and engaged for its aesthetic qualities as a mask of a sinister truth. Langhorst's example is a particularly potent version of what Korkmaz (2021) has observed in gated communities in Türkiye, as it is also being used to market the city of New York—one of the most polluted cities in the world. These fantastic images of nature are incongruent with the reality of our connection to it, their use in marketing is part of nature's transformation into a symbol.

Re/presentation(s) of nature

A Force of Connection

The nature-social relationship is commonly theorised in the way Langhorst (2015), Elliot (2013), and Cohen and Rosenman (2020) have presented nature—as a divide, a bridge to gap, or nature and the social as two different fields that must be synthesised. However, the social sciences have begun to redefine 'the environment' to a degree which significantly diminishes the divide the nature-social relationship is typically perceived. These redefinitions acknowledge the complexity of life, and that it happens in moments, as a series of split up sequences that always relate to each other in some way. The nature of learning about slices of life one at a time is that we develop systems in response to what we learn as we learn it. Infrastructures get put in place to sustain the social modalities that society deems most important, and they begin to dictate behaviours because we have sustained interactions with them that teach us how to treat them.

As my study is focused on representation and the effects of commodification, the work of Guy Debord (1992) on 'spectacle', in which he emphasises the symbolised and commodified aspects of our society, is of particular importance. Debord (1992) suggests that 'the spectacle is the other side of money: it is the general abstract equivalent of all commodities' (Debord 1992:49), in other words, like money, the spectacle produces fallacious value relationships. By mediating social relationships through images, the spectacle conceals the reality of relationships, allowing for the projections of the individual to dictate their meaning and significance. This is to say, people will only be able to interpret images using the information they already understand. If a major piece of contextualising information is not understood by the viewer, the true meaning of the representation can be lost. It also provides an indication that if something is commodified, it is also spectacular. Debord (1992) initially theorises spectacular power as existing in two forms, diffuse and concentrated; where the diffuse spectacle is abstract and hard to define because it is all encompassing, and the concentrated spectacle is encapsulated in a particular image which receives a focused speculation from the masses. As urban infrastructure continues to dominate space, replacing the systems of nature with those of modernity, it fuels Debord's theorisation of the 'spectacle' (1992).

The incorporation of shapes and space that we currently occupy, our *infrastructure,* is 'only experiments, most of which were failures…there is no Marxist or capitalist architecture, though these two systems are revealing similar tendencies and goals' (Knabb 2006:3) in relation to my study this means the observations that can be made about brutalist architecture is that it is linked to a more globalised and ubiquitous phenomenology. As both systems of production preference efficiency, and have consequently produced infrastructure which is geared towards yielding higher profits, to be leveraged for the purpose of investment: by individuals and private corporations, or by oppressive authoritarian governments landscapes have become filled with brutalist structures that are appealing for their quick and cheap construction which permits a competitive edge within a global or national market.

In *Comments on the Society of the Spectacle* (1987), Debord builds on the theory of the spectacle, this time including nature in his analysis. He claims that as the spectacle intensifies its classification and reduction of society to images, 'there remains nothing in culture, or in nature, which has not been transformed, and polluted, according to the means and interests of modern industry' (Debord 1998:10). He speaks of the divorce of modern society from history, and the way that has had a cascading effect on the totality of consequences of lasting events, or persistent behaviours, that are experienced through the spectacle. We are encouraged to contemplate a slice of reality at a time because of the integrated spectacle, disconnected from the contexts and evolutionary identities which have positioned everything in the material realm: socially, politically, situationally, materially, and symbolically, or otherwise. Nature is nothing to the society of the spectacle, a ghost which has burned a superficial impression of itself on their retina. Donna Haraway (2016), Anna Tsing (2012), and Bruno Latour (2017) are three influential thinkers who have recognised this and devoted their careers to the redefinition of nature. They are associated with a movement which seeks to better understand the interrelated functions of nature, humanity, and technology.

Other-Kin, evolving with technology, and staying with the trouble

Haraway's (2003) philosophical work has traversed many fields of social inquiry, focusing on the boundaries of human life and experience, specialising in the studies of consciousness, biology, anthropology, and cybernetics, her post-humanist, view is that nature is boundless. Arguing how society can only be understood by taking a non-binary approach which decentralises the human experience throughout history and seeks to understand the relations of the collective from multi-specific perspectives, Haraway is interested in the construction of language, and the dialectics of modernity. In her work *The Companion Species Manifesto* (2003), she employs the metaphor of the cyborg as a way of presenting the connection between humans and technology as symbiotic and interrelated: she describes her computer in the same way one describes their arm, removing them from a binary and synthesizing her experience as a part of herself in a literal way. She identifies a process of extending this thinking through nature, humanity, and technology—the concept of the companion species. Haraway

(2016) takes a relativist and somewhat situationist view of the world when she reflects on the multitude of embedded meanings we encounter in our everyday experience of materiality. This perspective influenced Tsing (2012) and Latour (2017) because it recognises the complexity, multiple scales, and diverse temporalities of the one relational field almost all research takes place—the ecologies of the planet Earth.

Haraway (2016) is ultimately identifying a force of social connection which binds us to the material world, and importantly to all other terrestrial life. She emphasises the shared experience of living, and calls attention to the responsibilities inherent to the context of multi-specific existence.

In *Staying With the Trouble*, Haraway (2016) takes this a step further with a call to action, she frames the connectedness we share as a collective responsibility to remain aware of the destruction being caused by our current path. She digs deep to reveal the fallible position we find ourselves; elucidating our failure to recognise our role in the setting of terrestrial life. Haraway (2020) resurfaced with this position, when the Covid pandemic hit, at the *Critical Zones Conference*, themed storytelling for earthly survival, hosted in 2020 at the ZKM in Karlsruhe, Germany. She took the opportunity to point out that the superior human race, in all of its might and wisdom, had been dominated by a micro-bacteria within a matter of months. Severely compromising, even threatening the existence of the systems and processes that maintain economic and social structures, putting social cohesion into jeopardy, and revealing controversies in the globalist culture of corporatism that the world is slowly accepting are untenable to prolonged symbiotic relationships with the rest of terrestrial life. Her call to action was to literally stay with the trouble, to think about the world as more complex than the anthropocentric view we normally take to it and to see that we are not alone in our trouble—we have dragged all of terrestrial life into the trouble with us. They always were in the trouble with us, and we've lost sight of our place within this system where they are our partners. Hyper-focused on the systems we built on top of them, and unable to separate the social constructions from the physical realities. We are in trouble.

Haraway (2016) articulates the relationship between the act of living, and the concept of an evolutionary identity when calling attention to the problems we face, and our ability to respond to them, as some of us enter the Anthropocene. She insists that the modern state of the world is that it is trapped in a dichotomy—there are people living our time who are treating it as the Holocene, the period since the ice retreated from the epoch before, and some who recognise the beginning of a new era where Humans are affecting the meaning of terrestrial life, the Anthropocene. She calls this the Cthulucene, a world that is based on the commodification of knowledge worlds, and invested in deepening the divisions in society. Haraway highlights a superficiality to the growth of ideas, noting that the material reality of activism is often incongruent with the understanding of the participants. To put it simply, many people attending rallies and protests often have no clue about the historicity of the protest, and of the attached discourses and meanings that are embedded in their actions. This superficiality is based in the intrinsic dichotomies which Haraway centres her text, the political divisions, and the creation of multiple realities where the objects of climate science are not real—mere abstractions of data sets. She is highlighting that this type of superficial interaction with the problems we are facing as a collective, creates a distance from the reality of the worsening conditions of the planet: i.e. the disappearance of animals, melting of permafrost, increase of CO_2 levels, etc.

Haraway uses the concept of Symbiogenesis to express the totality of 'staying with the trouble', she talks about the idea of 'making-with' as a framework for viewing the existence of human life within terrestrial systems (Haraway 2016). Proposing that, in order to stay with the trouble, we must recognise the disruption we are causing to billions of years of evolutionary systems, and that we are creating new systems which do not sustain our connection to life with respect to that historicity. '*Sympoiesis* is a word proper to complex, dynamic, responsive, situated, historical systems' (Haraway 2016:58). It infers a connection that runs deep, a host of systems that we cooperate with to achieve the inherent goal of sustaining life on this planet. What is getting in the way of this is the human tendency to see themselves as having mastered these systems. It is this arrogance that allows us to situate the historicity of the peace lily within a former-grasslands, which was destroyed to become a quarry, and then restored to fulfil the

needs of a capitalist, accumulation-driven society, and label it sustainable. The image that is portrayed in this collection of photos is not of Sympoiesis, it is of bandaids on severed limbs. There is a noticeable imbalance in the power dynamic, and uncovering that is in the fashion of Anna Tsing, creator of *The Feral Atlas*.

Oscillating Power Dynamic

Anna Tsing (2005) is celebrated for her contributions to the social sciences and has been incredibly prolific in her career. Her work entitled *Friction: An Ethnography of Global Connection* (2005) in which she uses the concepts of friction and scale to theorise the mechanics of a global infrastructure of cultural and economic production and exchange, focuses on describing 'the cultural processes in which certain kinds of predatory business practices…and local empowerment struggles came to characterise the rainforests of Indonesia' (Tsing 2005:ix). Within this exploration, she uncovers a complex political and social domain where power is hard to locate and friction is palpable, both as an internal dialogue for those involved in the mechanics of the exchanges, and in the exchanges themselves. The deeper meaning of the changing topographies of the Indonesian rainforests is enmeshed with the human rights of the people who are native to the forests of Indonesia. Industrialisation both provides the opportunity to afford the cost of land-tax, and the basic costs of living, while simultaneously altering the landscape in a way which removes the culturally significant ecological actors. Tsing (2005) details a process of one culture forcing itself onto another, unfolding the compromises that are made to reveal how they have literally changed both the physical and cultural landscape of Indonesia. What Langhorst (2015) later calls the aesthetic-representational practices of 'seeing' and 'being seen', plays out in Tsing's (2005) ethnography as a process whereby one culture must participate in some of the cultural practices of the imposing culture in order to preserve elements of what is being destroyed by altering their environment—a protracted process of loss of evolutionary identity.

In *Unruly Edges: Mushrooms as Companion Species* (2012), dedicated to Donna Haraway, Tsing (2012) takes a multi-specific lens and focuses on the relationship

between fungi and humans to uncover a tension and oscillating power dynamic which she points to as the potential genesis of concepts such as race, class, and standardisation, all of which she claims stem from the human desire to master our environment—a concept which I've also noted appears as physically embodied by the shopping centre, and is central to its endurance in our urban spaces. Tsing (2012) takes examples of symbiotic relationships with non-humans in nature and reconstructs the socio-material conditions of their relations to reveal an alternative interpretation of the world—one which positions human nature as a product of nature and presents humans as subjected to, rather than masters of, nature. Tsing (2012) defines the processes involved in the production of wheat and barley in south-east Asia, accounting for the motivations of non-humans. She reframes and redefines domestication, taking what 'is normally understood as human control over other species,' and demonstrating an alternate way of viewing the networks which is just as meaningful and tautological (Tsing 2012:144). In the same way, the shopping centre may be reimagined as a space where indoor plants and other representations of nature are acting as conduits to a social force, and contributing to the oscillating power dynamic between nature and human nature, which Tsing (2012) has articulated in the fungi relationship, but which also plays out in the actions we take as a society toward preventing total climate catastrophe, or being subjected to it as a consequence of our inaction.

In the shopping centre environment, it is playing out in hundreds of tiny battles hinged on preserving the image of harmony. The operators must be vigilant to keep vermin, heat, bad smells, and a host of other uncomfortable interactions with nature away from the experience of accumulation. The power dynamic is much more static than the relationship uncovered by Tsing (2012), it is a situation which reflects a total domination of nature, explored further in the analysis section of my study.

Theoretical frame and methodology

Theoretical and Conceptual Frameworks

Bruno Latour (1979), best known as an early contributor to the Sociology of Science, is a post-modern thinker, and responsible for the development of 'Actor-Network Theory', of which an early version was used for a study conducted at The Salk Institute, beginning October 1975, published under the name *Laboratory Life: The Construction of Scientific Facts* (1979)*.* This study is an important part of the history of the Sociology of Science because it is the first ethnographic observation of Scientists in the laboratory environment. The early version of Actor-Network Theory used in that research is categorised by the authors as a form of ethnography, and explained by Latour as an attempt to maintain 'analytic distance upon explanations of activity prevalent within the culture being observed' (Latour 1986:278). The constructivist theoretical framework and the notion of agency for non-human actors is introduced by Bruno Latour in *Where are the missing masses? The sociology of a few mundane artefacts* (1992)*.* He revisits the theory in his later work repeatedly, demonstrating the value of taking our relationships with inanimate objects, or non-human actors seriously, and exposing the embedded social value they incorporate to our everyday lives.

In *Reassembling the Social: A guide to Actor-Network Theory* (2005) Latour attempts to properly define Actor-Network Theory and provide an explanation on how to use it to reconstruct the socio-material conditions of an observable culture through an objective lens, which is what this research seeks to do. Latour (2005) identifies five major uncertainties of the social sciences, four of which can be used as tools for constructing a new definition of socio-material conditions. Latour also identifies a controversy 'about the type of studies done under the label of a science of the social as it is never clear in which precise sense social sciences can be said to be empirical' (Latour 2005:22).

Latour's apparatus is applied in the ethnographic observation and analysis portion of this research to extrapolate the way nature is objectified, classified into different groups, its role as an actant within the collective, and ultimately to question the effects of the

representation of nature in public spaces such as the Shopping Centre fieldwork site to better understand the links between nature and society. Latour (2005) explains that some objects replace the work of people, and in some cases can also replace the social function of human actors. He identifies a force of 'connection 'that transforms and transfers between actors, both human and non-human, and explains that if represented visually it would appear to be 'like a spiders web' of knowledge that weaves and transforms as necessary (Latour 2011:2). Latour's (2005) metaphor illustrates the interconnectedness of a society with everything it creates and everything else that came before it, much like Debord's spectacle. Actor-Network Theory can be best understood as a tool that, when applied to a network of some kind, can identify the force of connection between the proponents of that network.

Proponents of a Network

The internal relations of all points of view in the world are physically embodied and related. The way that people think influences how they choose to impact the physical environment: a sailor will think of a boat to cross a channel of water, while an engineer is more likely to consider a bridge. The space we occupy is therefore inherently political and social, as it reflects a practiced culture and shared existence—more bridges might mean engineering is more important than sailing to a culture, influencing the way that resources are allocated and prioritised. In the current dominant ideological context of corporatism, the process of commodification turns everything into an asset or a liability, including nature. 'The quality that corporatism claims as its own is rationality' (Saul 1995:186) to which the practical effects on the individual are passivity and conformism—ultimately leading us to divorce ourselves from the reality of what is good in favour of that which conforms. This element of corporatism, as explained by Debord's (1992) spectacle, permeates arenas beyond those of business and economics, where we might traditionally think of corporatism as having an influence. It plays out in the lived experience of our everyday lives: where we are stratified, the product of our divisions and differences, a society defined by individual interest rather than a collective, mutual disinterest (Saul 1992) such as that of preserving the systems of life on the planet we live on, and in which democratic systems are predicated. It is with this

logic that Saul (1995) asserts that 'government is the only organised mechanism that makes possible that shared disinterest known as the public good' (Saul 1995:74).

The spectacle (Debord 1992) and Actor-Network Theory (Latour 2005) both identify a type of social force which is present in objects, one which works in tandem with people to transmit expectations of behaviour and social attitudes or etiquettes. Debord's idea that 'everything that was directly lived has moved away into a representation' (Debord 1992:1), is similar to Latour's idea that objects can be imbued with a hidden network of assemblages which encapsulate an ideology and transmit a sense of the behaviours demanded from other social participants (Latour 2005). Latour's procedure can be employed to further the work of Debord on the spectacle, and to use the knowledge gained from the spectacle to better understand the human relationship with nature as it is being lived in the reality of everyday life. In a 1997 paper interrogating the use of Actor-Network Theory in Information Systems, Walsham observes that 'successful networks of aligned interests are created through the enrolment of a sufficient body of allies, and the translation of their interests so that they are willing to participate in particular ways of thinking and acting which maintain the network' (Walsham 1997:469).

In the form of Actor-Network Theory, Latour has identified five controversies as being at the heart of every study in the social sciences, and asserts that questioning them would leave the researcher in a more objective position when interpreting their data and designing their research (Latour 2005). Objectivity is the outcome of an exhaustive process of objecting to facts until they have proven themselves to be true, and a foundational principle in research. Latour demonstrates how questioning the nature of groups, objects, actions, facts, and the type of research considered empirical in the social sciences can produce deeper understanding of what is there. This theory is most suited to this research because it takes objects out of a neutral position and recognises them as having a social identity with social consequences. It compliments Debord's (1999) spectacle, specifically allowing me to interrogate the hidden relationships concealed in the representations of nature. Importantly, Latour questions the very nature of empiricism in the social sciences and opens-up the possibility for the employment of

diverse qualitative methodologies and methods, such as visual methods and critical geography. In the five uncertainties, Latour has provided a procedure for removing the social researcher from the culture they are attempting to observe, which is necessary for the proposed research project, as the culture of corporatism is omnipresent and all-encompassing.

Methodology

I had to come up with a way to extract the experience of a subject I could not interview, but whose perspective I could capture in another way. This could be achieved by drawing out the polysemic qualities of these representations of nature through the use of images. Their interpretations exist on a scale that a visual ethnography has the capacity to observe.

This study engaged post-qualitative inquiry as a methodology—an approach which seeks to accommodate what Elizabeth St.Pierre calls 'the posts': 'postmodernism, post structuralism, post humanism, and so on' (St.Pierre 2021:4).

> 'The goal of post qualitative inquiry is not to systematically repeat a pre-existing research reprocess to produce a recognisable result but to experiment and create something new and different that might not be recognisable in the existing structures of intelligibility' (St.Pierre 2021:6).

I used the Shopping Centre fieldwork location to construct a visual ethnography of the representation of nature in public space as it relates to the lack of meaningful action toward climate catastrophe, applying a range of different theory to the analysis of images collected at the research location.

I arranged a single tour of the Shopping Centre fieldwork location on the 19th of May 2023 at 8am. The tour was guided by a marketing officer from the owner corporation. Though this was a tour, I was able to request specific photos that were not on the prescribed journey. I was also invited to return if there were further images I needed. I ended up taking eighty-nine images on this tour, and I recorded some notes in a notebook. I indexed the images and then organised them into a rhizome structure which

was used to identify and group the different representations of nature. The rhizome maps the transformations that occur to nature by virtue of its position within the shopping centre and its surrounds. It reveals some of the controversies, and maps where nature undergoes a process of transformation, and its evolutionary identity is intrinsically altered. This mapping process also allows for the different layers which contribute to the objectification of nature to be revealed, and for the solidification of the narrative which explains the changes as the interrelatedness to be tracked visually. I explore the representations of nature through theoretical deconstruction to understand how they have been given an identity, or grouped, how they are linking to the rest of society, how their original goals have been displaced, and what type of agencies they are participating in.

This study engages the sub-field of Visual Sociology, which originates from a practice referred to as photo elicitation, that can simply be defined as including a photo in a research interview. The use of photo elicitation overcomes 'the difficulties posed by in-depth interviewing because it is anchored in an image that is understood, at least in part, by both parties' (Harper 2002:20). This enhanced practice of qualitative research can be used outside of the interview format. It identifies the image as a tool for bridging gaps in communication, a tool which triggers the memory response to 'reduce the areas of misunderstanding' (Harper 2002:14). A visual method is typically used for data collection in order to discover additional layers of meaning, add validity and depth, and create knowledge which can be used to ground discussion (Glaw 2017). In this case, a visual method was the primary method of observation for two main reasons: the research is focused on material forms of representation, best captured as images, and visual methods 'hold an important role during investigations into environmental repossession by decentering the authentic human "voice" to include other kinds of life into our cross-cultural research collaborations' (Morton 2019:2). Photo elicitation reveals 'the polysemic quality of the image' (Harper 2002:15), and fits neatly into the theoretical framework and methodology, as it can be used to demonstrate some of the different interpretations of the concealed social relationships which exist within the representations of nature in public space.

Methods of Observation

The process to receive authorisation included filing a form with the owner-corporation of the centre for permission to photograph, which included a declaration that I would not defame the centre. My research was referred to by the owner-corporation as a photo-shoot, re-contextualised to fit the definitions of media production, and linked to capital production in both social and economic contexts. It must be acknowledged that *which* corporation owns a shopping centre makes no difference to the observations I am making. They are part of the corporate ideology uniformly applied to the retail sector, locally, nationally, and globally. The observed fixtures are indicative of a trend that has permeated the broader urban environment, and which dominates many corporate settings around the world. It is present in all contemporary urban design.

Photography

Space is generally categorised into the social and the physical (Adams et al. 2017:3), and this study treats space as a proponent of both (Debord 1967, Haraway 2016, Latour 1999, Tsing 2012). Photographs of nature themed situations in and around the shopping centre environment were collected with the express purpose of capturing the material conditions in which nature is being represented, this includes things such as: vermin interactions, water installations, air conditioners, and ambient nature settings including potted plants and otherwise nature themed social areas. I was not allowed to photograph anything to do with vermin or air-conditioning, which aligns with the literature about culture images of utopia. They were initially grouped into the categories: indoor, outdoor, organic, inorganic, spectacular, and commodified, before a more complex method was determined necessary and the construction of a rhizome linking the images and identities was decided would be useful to help me determine the dominance of particular identities. This method draws on the reality of the material world, it cannot be affected by clumsy word-based language and enables me to directly demonstrate the way nature is being represented in the Shopping Centre context, by showing it to the

reader and explaining to them what they are looking at, thinking with and through the theory.

Ethnographic Field Notes and Observation Analysis

To interrogate the links between the representation of nature in public space and the collective sense of urgency toward meaningful action on climate catastrophe, I used the apparatus set out by Latour (2005) for observing a practiced culture. Applying this set of controversies to the observed material collected during the proposed research does more than create distance: when applied to the captured images, the questions were used to understand the construction of different or common realities, and to produce a multi-specific interpretation of the development of the space where the shopping centre was built. Applying the following questions to the images and observations enabled me to create distance from the subject, and reduced the anthropocentric lens to which all research is ultimately subject:

> 'The nature of groups: there exist many contradictory ways for actors to be given an identity;
> The nature of actions: in each course of action a great variety of agents seem to barge in and displace the original goals;
> The nature of objects: the type of agencies participating in interaction seems to remain wide open;
> The nature of facts: the links of natural sciences with the rest of society seems to be the source of continuous disputes;' (Latour 2005:22)

Following this procedure, I extrapolated the necessary information, such as the position, context, and historicity of the representations of nature, to answer the key research questions. The photos were analysed using the basic tenets of aesthetic critique, which are: describe, analyse, interpret, and evaluate in order to draw out the polysemic qualities of the image.

Analysis of Observations and Discussion

'The history that is present in all the depths of society tends to become invisible at the surface'
(Debord 1999:138).

To accommodate 'the posts', Elizabeth St Pierre (1995) articulates a method of thinking with and through theory to get past the reproductions of process associated with traditional research, and in this study, I think with theorists drawn from the post-structuralist, and post-modern movements to think with the notion of connectedness to nature, and the emphasis of a shared practice of living is the guiding narrative in this analysis of the fieldwork.

The product of my 'photo-shoot' which spanned 2 hours on a morning before the centre had opened was eighty-nine images, after collection, I indexed the images (Appendix 2) using the groups I had identified before conducting my research, these being: indoor, outdoor, organic, inorganic, spectacular, and commodified. During the analysis and categorisation of the images, additional groups became evident, such as simulated syntergic organisations of space, and Fast-Moving Consumer Good. Drawing on Deleuze and Guattari's (Deleuze & Guattari 1987) conceptualization of the rhizome structure which visually demonstrates what Latour (2005) calls an interconnected web of knowledge, like that of a spider (depicted in Figure 1). The rhizome demonstrates the interconnectedness of the groups, and identities, that are constructed for the different representations of nature, and gives a visual representation of how commodification and spectacularity function in corporate psychogeographical zones, which is to dominate them, see Figure 1. This can be viewed alongside Appendix 2 to assist in understanding what is represented in the figure. As I started to map their connections to the groups, I turned this indexation into a representational matrix using Apple's Freeform software. The dominance of some types of representations and trends in overlapping identities revealed more complex sub-categories.
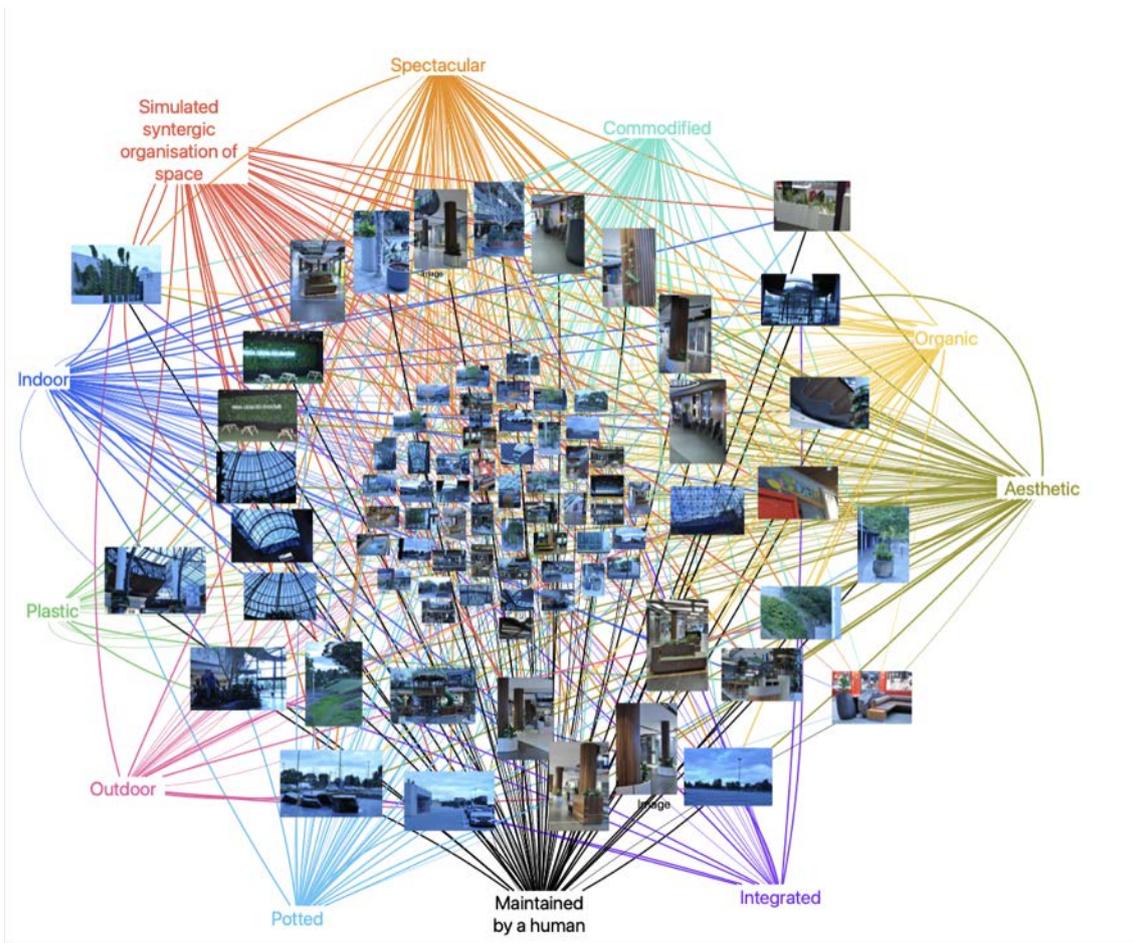
FIGURE 1

In my analysis I will attempt to translate the hidden relationships contained within the different representations of nature found in corporatized psychogeographical zones. A mix of art, installation, fixture, and inherited nature that constitute representations of nature are a part of the construction of a psychogeographical zone of activity which is used to carry the messages, and disseminate the social programming, necessary to sustain the dominant social context of corporatism. This ideology is deeply embedded in the representations of nature and the theory of the spectacle was used to draw out what was deemed to be representing nature in the space with images influenced by the dominant cultural context of capitalism Debord (1998). The photographs were collected on a tour of the shopping centre that was guided by a marketing representative. I was not allowed to photograph representations of nature, such as vermin control and air conditioning—these are referred to without any accompanying images. Being not allowed to photograph such images is evidence of the aesthetic, and spectacular,

positioning of nature within the environment. Parts of nature which are not considered pleasant to look at, or to think about, were to be ignored.

The Nature of Groups

Representations of nature in the urban environment take on many forms of classification. The representations of nature that I encountered on my tour of the shopping centre were referenced in the contexts of sustainability, aesthetics, art, and environment. I was informed by my guide that sustainability, art, and environment were not the original goals for installing nature-themed fixtures. Originally, the nature was brought into the centre for purely aesthetic purposes, making aesthetic one of the major categories of classification of nature in this study, alongside spectacular, commodified, and maintained by humans. Latour suggests *'there exist many contradictory ways for actors to be given an identity' (Latour 2005:22).* Some of the representations of nature connect to multiple contradictory classifications as illustrated within the rhizomatic mapping and were selected as key examples which I will further explore by thinking with theories to analyse the selected images.

The groups identified in the photos of representations of nature, are as follows: indoor, spectacular, outdoor, organic, integrated, potted, commodified, plastic, aesthetic, simulated syntergic organisations of space, maintained by humans, and the categories and sub-categories are: plants, sustainability, art installation, symbolic, temporary, from a different eco-system, from a native eco-system, part of a Fast-Moving Consumer Goods (FMCG) supply chain, and objectified plant-life.

Plants

The group that I thought would be the dominant representation of nature became more complicated than expected. The plants group was skewered by the multiple qualifiers that were added to the identity. This can be deconstructed in many ways, but is noticeable in the contrast between the definition of plant, taken to be grounded and rooted in the ground, and the context of the objectified representations of nature. Due to

the many technical variations on plant, it did not constitute a group, and instead is represented as a category. Returning to Bataille's (1949) notion of the law of diminishing returns which says that the energy of the sun is eventually fully spent when the last organism along the chain of consumption has fed on its energy, the splintering of the identity of the plant, can be viewed as a consequence of the decoupling of nature and environment where the indoor plants are being protected from passing on their share—sacrificing their role in the distribution of the suns energy which must feed us all. The accursed part of this modality for sharing space with nature is that it is creating divisions in the identity, and definition, of 'plant', as well as creating a blockage in the full translation of the suns energy to life. The broad notion of plant becomes splintered into smaller groups: Indoor, Outdoor, Integrated, Plastic, and Spectacular. The categories in which each image represents, as well as subcategories, which can be seen in Figure 2.
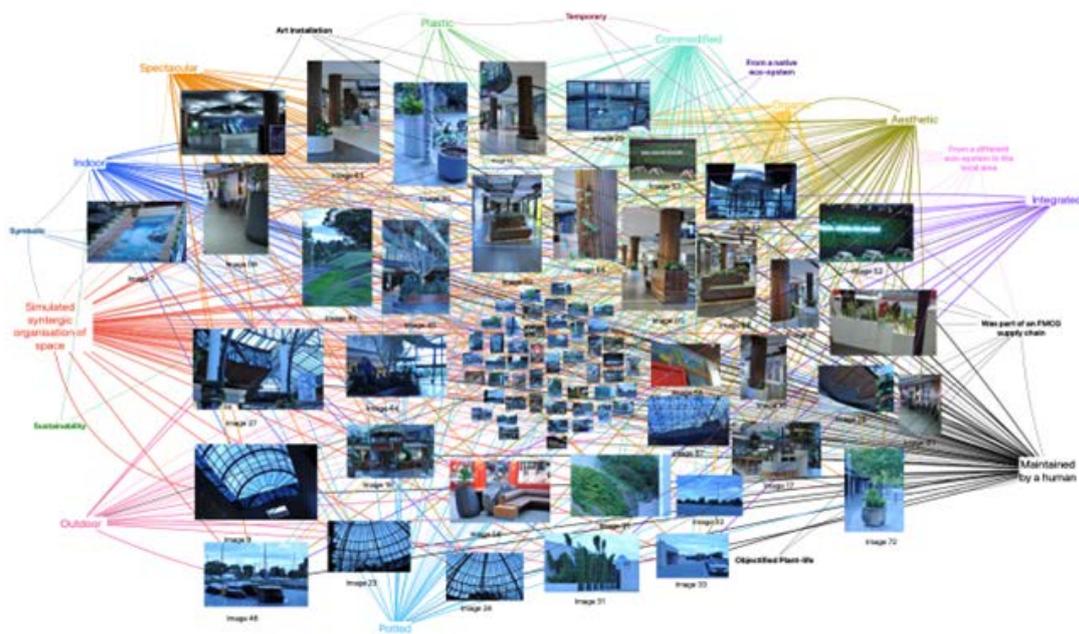
FIGURE 2

This can be explained by considering how Art has been separated from aesthetic. Whilst it was referred to as aesthetic community engagement by the guide, in every instance in which nature is represented in the shopping centre environment, including the surrounding roads and 'nature strips', it is owned and maintained by the corporation that operates the centre. The representations of nature are maintained to evoke the

picturesque qualities of the environment, and to prevent them interfering with the primary function of the space: the accumulation of signifiers of class, and the transfer of financial capital.

Simulated Syntergic Organisations of Space

Syntergic Organisation of space is a principle in neuroscience, developed by the Mexican scientist Jacobo Grinberg-Zylberbaum (1981). He 'explores the manner in which human experience occurs by analysing the characteristics of information present in space, the events associated with brain activity, and the interaction between the two' (Grinberg-Zyllberbaum 1981:1). Grinberg-Zyllberbaum (1981) concludes that '"Reality" can be conceived of as an undifferentiated energetic matrix' and by means of the brain, this matrix is converted into neuronal activity and experience,' (Grinberg-Zyllberbaum 1981:1). This concept is similarly illustrated to the rhizomatic mapping constructed in Figures 1 and 2.

IMAGE 65   **IMAGE 64**

Image 65 above, exploits what Grinberg-Zyllberbaum (1981) describes as the syntergic organisation of space, or synthesised energetic organisation of space. Collectively, the representations of nature in and around the brutalist structure are organised to emulate the same style of arrangement in respect to colour, shape, and size to that of a tree-scape, or a rainforest. Posts are adorned with vertical timber slats, close together but not

overlapping, so as to resemble a dense concentration of tree trunks. I was told during my tour that they are designed to have vines growing up them, as can be observed in Image 64 above. The plants at the base of these poles are Spathiphyllum (peace lily), they are native to the tropical regions of the Americas. The vines are Epipremnum Areum (devils ivy), which is native to French Polynesia.

Image 69 below, shows some seating indoors. It has a wood finish vinyl wrapping on the panels, and green, plastic-leather cushions. This feature is an example of simulated syntergic organisation of space. It is creating the same texture of light in a passer-by's peripheral perception as the natural environment and seeks to evoke the feelings you would experience if you were outside. Many groups and identities, that nature inhabits are represented within each image that was collected. As well as simulated syntergic organisation of space, this image contains the group identities: indoor, spectacular, commodified, organic, potted, maintained by a human, and aesthetic. Along the back support of the seat are a series of potted plants, referred to as 'indoor' plants, they make up part of this experience by creating a feeling of immersion in nature for the person occupying the seat. The plants are Spathiphyllum (peace lily), native to the tropical regions of the Americas. Although they are classified as indoor plants because of their spatial location, they are the same, organic, plant-matter as the objects in Image 1 which are located outdoors and still go by their traditional name of plant. The plants are tropical plants, native to rainforests and only available from outside of the local context. The Shopping Centre marketer said that they were chosen for their ability to propagate quickly and appear abundant. This fixture was installed by the centre operators, Image 66 below, it contains an example of a business within the centre copying the installation of a similar looking plant to better integrate with the space, and apparently because they noticed the customers like it. Image 66 is a Sanseveiria (mother in laws tongue), which is native to West Africa.

IMAGE 69

IMAGE 1

IMAGE 66

In one area of the shopping centre, this effect is captured using densely planted bamboo. The bamboo is planted in the ground outside, can be seen both inside and outside, and is as tall as the three-level building. It is pictured in Image 31, Image 34 and Image 35.

IMAGE 31

IMAGE 34

IMAGE 35

These images have a quality of the surreal. They are illustrating a projection of the desire for harmony with the environment, which can be understood as an expression of the picturesque. These effects make us feel like we are still integrated to nature while we are inside a big concrete and glass structure. In a corporatized psychogeographical zone we are exposed to a situation where we are witnessing the human mastery of the environment through its aesthetic function in the space, it is a juxtaposition with the reality that the planet is in turmoil. The space has been curated for the human gaze and is coded to simulate the experience of being outside while its mere existence is acting to sever the interconnected systems that should fill the space. These fixtures encapsulate an image which is more about feeling real, than being real. It is about the feeling of connectedness that the perfect image of nature evokes in the individual—consciously or unconsciously.

If experience is shaped by the senses and the emotions within a space, our observations or the things we notice are dependent on our focus and the attention to detail. Much of our experience happens in the peripheral, where the world is being connected to you when you are not directly looking at it, and this peripheral activity is registered through approximation. It uses textures, colours, brightness, size, and shape to determine what, in the moment, is considered less important to achieving the immediate goals of the individual.

In revealing the controversies which have inverted the structural relation between human systems and terrestrial systems, represented by the brutalist structure and the different representations of nature, I will now apply the concept of the surreal to connect them their effect on the climate crisis. In art, Surrealism is a practice which intends to unleash the creative potential of the unconscious mind. The concept informs the core of the situationist movement, most prominently in the situationist practice of the dérive, which seeks to embrace the path of the unconscious mind through the mundanity of the spectacle. Georges Bataille caused a split in the Surrealist movement with *The Accursed Share* (1949), in which he proposed the notion of sacrifice as a virtuosic recognition of the excessive accumulation of humans for the sake of preserving human comfort above all else. Suggesting that we could sacrifice human life in the name of art, for the sake of producing an experience, in the pursuit of realising an aesthetic, can be likened the destruction of the planet's ecosystems being destroyed. This has the same total effect of taking human life. In some forms of sacrifice, the very personal ones involving ourselves and our bodies, we are cognisant of our connection to life and what is being lost. In others, we are willing to be led to believe in a false reality: surrounding ourselves with idyllic representations of nature and concealing those we do not like to think about (vermin, waste, air filtration, etc.). We have taken away the emotion, long-term memory, and behaviour of the nature we displaced to band aid the space we sacrificed for corporatism, de-contextualising and ultimately severing both from their original evolutionary context and identity.

These images have a quality of the surreal. They are illustrating a projection of the desire for harmony with the environment, which can be understood as an expression of the picturesque. These effects make us feel like we are still integrated to nature while we are inside a big concrete and glass structure. The Tate defines surrealism as aiming 'to revolutionise human experience. It balances a rational vision of life with one that asserts the power of the unconscious and dreams' (Tate n.d). Overwhelmingly, the representations of nature in the shopping centre environment express the qualities that define the surreal. They are a vision of utopia, in their execution of the picturesque they communicate a total mastery of nature, they are representative of our desire for harmony with the environment. The trees surrounding the brutalist structure stand like soldiers of a fallen army, surrounding the conquered space where their kin once stood. They watch over what has been sacrificed, and what we are sacrificing for them in our effort to create a space that functions for our own abstract, and imaginary, systems for living. We have created a problem in this space more than once. In a corporatized psychogeographical zone we are exposed to a situation where we are witnessing the human mastery of the environment through its aesthetic function in the space, it is a juxtaposition with the reality that the planet is in turmoil. The space has been curated for the human gaze and is coded to simulate the experience of being outside while its mere existence is acting to sever the interconnected systems that should fill the space. These fixtures encapsulate an image which is more about feeling real, than being real. It is about the feeling of connectedness that the perfect image of nature evokes in the individual—consciously or unconsciously.

Attempting to define the identities of plants that were not located indoors revealed some complexity and separation in the way nature was being treated. Outdoor did not automatically mean that nature would be connected back to the systems and processes of the local ecosystems, at least not to the full extent of its evolutionary identity. I decided to categorise these instances of nature as integrated environment and outdoor.

Integrated vs. Outdoor

Biehler and Simon (2011) use the comparative method to review the current practices of nature-social geography, highlighting the need for a focus on indoor spaces. They begin by qualifying that political and cultural ecologists 'have generally not regarded the home or other buildings as physical environments that matter in broader ecological processes' (Biehler & Simon 2011:175). They extrapolate the need for further interrogation of the relations between indoor spaces and ecologies of nature.

Biehler and Simon (2011) point to Anna Tsing's work as an example of the way forward. They note the way Tsing (2005) has managed the definition of what constitutes 'the environment', and they bring the framing of problems back into focus to further stress the necessity of considering the inside of buildings, as much as the outside of buildings, when observing broader ecological processes. In the context of indoors, nature is typically theorised as material, it is objectified and hierarchically placed below humans to achieve 'rational' anthropocentric objectives such as lowered anxiety levels, or higher levels of consumption or compliance. Inside the Shopping Centre, nature is transformed in many ways. The representations of nature which fall into the integrated and outdoor categories have uncanny qualities. Uncanniness 'is not always used in a clearly definable sense, so that it tends to coincide with whatever excites dread' (Freud 1976:1).

The outdoor category uncannily replicates some of the qualifiers to identity found inside the shopping centre. These representations include the many potted plants outdoors, the concrete covering the base of trees, the artificial grass, and the walls of plastic plants that can be found around the complex. One extreme example is a grid of small, blue, LED lights that are connected to a frame in one of the outdoor areas. The lights can be interpreted to mimic the stars of the night sky, in an area that is too heavily polluted with artificial light to allow that to happen naturally, pictured below in Images 3 and 87.

IMAGE 3

IMAGE 87

Image 85 shows the base of a Birch tree in an outdoor recreation area which has been covered in concrete. Beside the tree, are two potted plants: a Ficus Elastica and a Rhapis Palm, neither of which are native to Australia. They are maintained by employees of the centre who water and fertilise them.

IMAGE 85

A potted plant is a plant which has been artificially cultivated in a container which is separated from the rest of the environment. It contains dirt which has usually been transported in a plastic bag and is referred to as 'potting mix'. The potting mix is a curated set of nutrients and mulch that have been composted into soil, they are supposed to emulate the growing conditions provided by the 3.8 billion years of change that has occurred to the earth's crust, to sustain the plants which are native to a place which is on the other side of the world. Although these plants do not typically occur together anywhere naturally, if we were to observe a similar grouping of plants in their natural environment, they would be connected to each other by the soil they are inhabiting. The tree would provide some nutrients and protection for the plants by its side, and together

they would sustain an entire ecosystem of small insects and other living organisms. They would be connected to the mycelium structures beneath the soil, connecting them to everything else, and they would be influencing the humidity and temperature of their immediate environment with the shade they provide. In this sense, they would be fulfilling an evolutionary identity as part of a system that has developed alongside them and would not be the same without them. In the pot, they are connected to nothing but the human gaze as even the air they are processing is impacted by human activity through regulation or pollution. They have become disconnected from their evolutionary identity to occupy space for the sake of environmental aesthetics, reduced to an image that projects the notion of harmony upon the viewer.

It is mostly parts of the natural landscape that have been retained on the perimeter of the property that fall into the integrated environment category. They form a skyline around some parts of the shopping centre so that when you are standing in the car parks, you are also in the treetops. Many of these representations of nature were inherited by the corporation and are a part of what was once the local eco-system. They are mostly gum trees which have been maintained to preserve the safety of drivers accessing the private roads and carparks of the centre. Images 32, 33, 50, 74, 75, 76, 77, 78, 79, 80, 81 and 82 illustrate this below:

IMAGE 32

IMAGE 33

IMAGE 50

IMAGE 74

IMAGE 75

IMAGE 76

IMAGE 81

IMAGE 82

IMAGE 80

To summarise, sometimes nature's position outdoors acts to enmesh the structure to the surrounding landscape, and other times it is the same reproduction and abstraction which is used indoors. The distinction is connection to the surrounding land mosaics and spatial patterns. Outside of the shopping centre does not automatically mean connected back to nature, and this creates the situation where even integrated forms of nature undergo a degree of speculation for the actions, and agents which produced their position.

Indoor

The indoor categorisation is part of this visual ethnographies concern with space and place. It is one of the main focuses of this study, in that it is the most unnatural occurrence of nature's representation within the urban environment. Aside from the obvious divorce from the definition of plant, the location of organic representations of nature inside the brutalist structure is not the only abstraction of the idea of plant. The indoor category sits within some of the major identities that representations of nature occupy at the shopping centre environment, and above others such as plastic. The definition for indoor is simple, it is everything that is not located outside. The categories that deconstruct the representations of nature Indoors are explored in the below sections.

Spectacular

Being in harmony with nature and having a place to go where you feel like you are at harmony with nature are very different things. I have been referring to simulated feelings of being surrounded by nature, when many of the examples of the things representing nature are actual living things. I am referring to them in their objectified form, as that is the context they are being represented. They represent the repeated image of nature, so as to satisfy a connection which has diminished meaning and become symbolic. 'When the real world is transformed into mere images, mere images become real beings - dynamic figments that provide the direct motivations for a hypnotic behaviour' (Debord 1999:11). These real beings, despite their objectification, are acting to produce the passive, hypnotic, conformism that is part of the habitus of corporate life. In the context of the shopping centre, these living representations of nature are fulfilling their identities in line with the spectacle. 'The spectacle's job is to use various specialised mediations in order to *show* us a world that can no longer be directly grasped' (Debord 1999:11). The palm tree in the middle of a carpark (Image 2), and the large tree inside the building, which can be seen from multiple levels (Images 39 through 45) are great examples of this. They are placed in spectacular positions, where the passer-by is drawn to look at them and where they seem particularly out of place. The novelty of their position creates a question as to their presence, and a reason to be intrigued and to speculate.

IMAGE 2

IMAGE 39

IMAGE 40
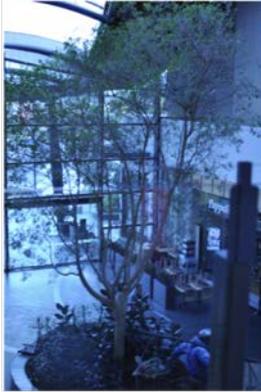
IMAGE 41

IMAGE 42

IMAGE 43

IMAGE 44

IMAGE 45

'The first stage of the economy's domination over social life bought about an evident degradation of being into having' (Debord 1999:10). On my tour of the shopping centre, the importance of natural light, and the connection with the local waterways was emphasised by my guide. They are incorporated through many elements of the design and can be classified in different ways. Other emulations, or symbolic representations, of nature seek to replicate the feelings associated with water, the sky, and being outdoors. They are purely aesthetic, or functional and aesthetic representations that contain their own set of connections and relationships which are unique, and which make them distinctly other to the thing they are representing. Good examples of this are the wave shaped ceiling ornament (Image 26), which refers to the local waterway, and the water fountain, which spans two levels and is supposed to emulate the feelings of being at a waterfall (Image 15, Image 29 and Image 30).

IMAGE 26

IMAGE 15

IMAGE 29

IMAGE 30

The wave is considered to be a fixture, as it is a part of the design of the building. The waterfall, which was commissioned to be built by a local artist, is considered to be an art installation. In respect to their representation of nature, they are functioning in the same way; however, the motivations and goals behind their installation are different and left open to interpretation. I initially interpreted the wave on the ceiling to be emulating the treetops, and was corrected when I asked if that was the case, showing that 'influences of diverse urban decors cannot be determined solely on the basis of the historical period or architectural style' (Knabb 2006:10).

One of the emerging categories in which nature is being represented is as art installation. The definition of art installation is interesting because it is relational. Some things that are artistic in nature, are not considered art installation. The defining feature is that art installation is commissioned by local artists, and is part of the practice of reflecting community in the space. The relationship between art and environment is tenuous, as only one of the art pieces is directly referring to nature; however, the relationship between the artistic pursuit of the picturesque and the manicured examples of the environment is spectacular. This is to say, the instances in which we are presented nature in the shopping centre environment are curated for the human gaze. They are designed to make us feel like we are connecting to the environment—although real, they are still only a representation of what is actually real: the actual waterway, the actual native plants and grasslands that are supposed to be there in that space. 'The spectacle

does not realise philosophy, it philosophises reality, reducing everyone's concrete life to a universe of *speculation'* (Debord 1999:11)*.* We exist in a space filled with a complex, contradictory set of messaging to the one we receive from the media disseminating an image of a world in turmoil. Nature is maintained as a texture to experience within the spaces we practice modern life, it is a disembodied, faceted, appendage.

Plastic

Not all manufactured representations of plants in this environment are organic, some of them are what is referred to as 'plastic', 'artificial', or 'fake' plants. Most of these plastic plants are indistinguishable from 'real' plants. They can be found in several variations within this shopping centre but maintain the common theme of rainforest and tropical plants and only constitute a minor group. In the truest sense, these representations of nature are symbolic. They are performing a mimicry of organic plant life that is both uncanny and bears a mark of the arrogance associated with the human notion that we have mastered nature. It is an incredibly spectacular phenomenon which has the effect of inviting speculation about the occurrences of organic representations. Before plastic plants, you would never question whether a plant in your surroundings was alive. Now, as a consequence of the plastic doppelgängers, we are forced to speculate—to touch, or break, and test the reality of the image we are being presented. My guide expressed that this is an issue for those who maintain the spectacle as it means increased maintenance of the assets is required.

Initially, when the centre first started to intentionally include representations of nature in the brutalist structure, many of the representations fell into the category of plastic. It was functional to the aesthetic purpose of the installation, and had no maintenance associated with it. Plastic plants now play a functional role in the shopping centre environment in a different way. My guide informed me that they are used in places which can't be serviced by humans. Located in elevated areas that can't be reached by the maintenance staff and used for temporary and portable displays around the centre. There is a concerted effort by the centre to minimise the use of plastic plants in favour of organic plants, but there remain some instances where this cannot be avoided as yet.

Despite this, the indoor representations of nature are abstracted by being in the building, the plastic mimicry constitutes a further, total abstraction. The image of the image now embodies the essence of the representational identity, which is to say, the totally symbolic, plastic representations are acting on the organic representations to make them more spectacular, while presenting the idyllic image for the organic representations to achieve. They are what Haraway describes as autopoiesis—or self-making and self-maintaining—a consistent representation of the ideal level of abundance and neatness.

IMAGE 52

IMAGE 53

Image 52 and Image 53 are photos of a pop-up recreation area with astro-turf and an artificial plant wall installation. It has been set up while the centre finds a tenant to fill the retail space and is an example of simulated synergic organisation of space. It also contains some other symbolic representations of nature, which we can call tertiary representations. Tertiary representations relate to the concept of nature through the environment or sustainability and are objects which represent actions that relate to caring for the environment. An example is the series of hessian bags which are hanging out of frame in the pop-up area. They are purely for display and speak to the individual's responsibility to behave with respect to the use of plastic bags. Although it may not be the intention, the effect of placing these objects in a spectacular position is to reduce them to an image. They become a representation of virtuousness, connecting an individual to a reality where the environment is being cared for as much as the overarching system of capital production will allow them to influence. The hessian bag becomes an image of participation in the effort to preserve, when in reality it is just another symbol of consumerism. The plastic plants and the hessian bags are a form of aesthetic blocking which derives from the 'softening of the edges' (Thin 2017)

principle. They give an otherwise uncomfortable or unappealing space gentle qualities which allow it to be perceived positively, or at least neutrally.

The Nature of Actions

How do we get to a place that acknowledges its historicity through symbolic representation? What goals are displaced as the dominant organisational structure of the planet becomes a micro-function of the rapidly expanding, corporatist, psychogeographical zone? A mere marker of sustainability, or sustainable practice. What is sustainable about importing the forests of another part of the world into environments regulated for humans and human comfort? Are these plants thriving? What actions are taken to keep them alive? 'In each course of action a great variety of agents seem to barge in and displace the original goals' (Latour 2005:22).

Image 26, and Images 54, 59 and 60 have a correlation. They are both symbolic representations of the history of the land that the centre is built on. Images 54, 59 and 60 are of a series of seating areas incorporating large rocks and very large pot plants, their purpose is for resting on in between shopping at different stores. The stones can be perceived as referential of the site's history as a quarry, but they are just a coincidence. Image 26 is of a ceiling fixture in the shape of a wave, my guide mentioned that it was a reference to the local river system. The act of installing this kind of symbolic representation of the history of the space is the type of act which fits within the consumption narrative Voyce (2006) and Korkmaz (2021) discuss. It is fulfilling a connection through the preservation of an image which they claim can remind us of what was and what the community is still, symbolically more than literally, connected by—if the viewer can put together all that hidden meaning and context for themselves.

IMAGE 54

IMAGE 59
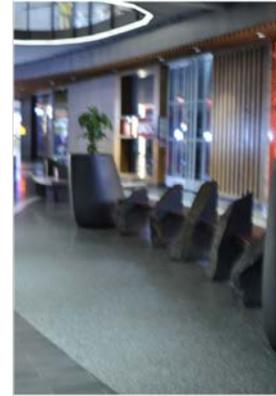
IMAGE 60

IMAGE 26

These actions represent an attempt to preserve the story of the local space. They are a symbolic representation of an agrarian connection which has diminished. The significance of the river system as a food source, and even as a water source, has taken on the environmental aesthetic qualities of the picturesque and is only still fished for recreation. In the form of the wave on the ceiling, it is totally objectified, seen and unseen. There are four food courts, with dozens of places to eat, cuisines from all over the world, all available in the centre and accessible without the labours of catching or cooking. That is a normal symptom of modernity. It is inarguably a good thing that everybody no longer needs to catch or forage for all of the food they eat. Still, it is an example of the divorce from the original goals of humans within the context of terrestrial life. This is to say, as part of the system of Earth, before we begin to manipulate the land and sever the limbs of the ecosystem, humans are forced to integrate themselves into the space that is provided for them. The way that we have gone about that is to create giant blackholes disrupting the interlinked systems of the planet. Our attempt to remedy this is to bring nature back inside, in units which can be

measured within the capitalist spreadsheet of profit and loss. Each plant is self-contained, an asset in a register which is maintained by a human, and which counts towards the key performance indicator of sustainability.

The peripheral actions that are caused by the displacement of these plants from the natural environment are the labours associated with the requirement to maintain them. This is an example of an activity generated by capitalism, which has not always been part of the evolutionary identity of the plants, and which is imposed on them. There are two forms of sacrifice happening in this instance: the sacrifice of time by humans for the sake of what was once an autonomic activity of the systems of the planet, and the sacrifice of the plant for the sake of the human gaze. Many people are required to maintain the order of the manicured representations of nature. Maintenance crews maintain the size of the shrubbery, and the branches on the trees surrounding the complex, they water the living indoor plants and dispose of the leaves that people pull off them as they sit idly waiting for someone to come out of a store and check to see if they are 'real'. These interactions objectify representations of nature. They remove the functions that contribute to the systems which formed their evolutionary identity, and they ultimately disrupt their motivations and goals—which should be interpreted as maintaining the core functions of the ecosystems they evolved to inhabit over billions of years and processing the energy of the sun for the consumption of other life.

Carrying this notion forward, into the idea that nature is being objectified through political discourse, we can begin to understand the different groupings that have come out of this exercise of expanding discourse into the tangible, physical nature of things in our environment. Drawing these groupings out of the images leads to the process of becoming that formed the identities, this process is defined by Latour as 'the nature of objects' (Latour 2005:22).

The Nature of Objects

Returning to the idea of nature as the ideal object of aesthetic experience, the objectification of nature is an essential part of converting it to function as a proponent of

environmental aesthetics. The nature of objects will also see my analysis return to the concept of companion species. There are many contradictions in the way that living representations of nature are categorised within the urban environment, and one of the functions that dictates this is the nature of their objectification. The objectification of nature through the various classifications that it is subjected to by way of its integration to urban space, changes the agencies that it is participating in. The representations of nature in the shopping centre environment are artificially sustained, displaced, and maintained to conform the concepts of the picturesque. They are absorbed by a world of causation which is motivated by superficiality and actions are predicated by self-interest. The causal relationships that the various examples of plant-life are experiencing, are a product of circumstances which have displaced them from the position that they have evolved to occupy in their original terrestrial context.

To follow both Haraway (2016) and Latour's (2017) logic, we must broaden our view beyond anthropocentrism, which means to view the world with humans at the centre of it. To create a controversy, we must accept 'the type of agencies participating in interaction seems to remain wide open' (Latour 2005:22), as they can never be fully measured. In a world as busy as the modern world, there is an unquantifiable amount of interaction and assemblage that constitutes reality. The amount of correlation and coordination necessary for literally any thing to happen, or any cultural product to be created, is remarkable. The plants in the shopping centre environment are acting on the humans controlling the environment just as much as the humans have acted on the plants to displace them from the purpose, motivations, and goals which are embedded into their evolutionary identity. What was once a self-regulating entity in the natural terrestrial systems is being tended to by a human as part of the labour equation which governs social actors. In this scenario, both the human, and the plant being maintained as an artefact are being objectified for the sake of the nature-social relationship.

Agency

If I was to consider the perspective of the plant, then I would be inclined to describe its situation as one similar to the experience of hostages, or maybe refugees—displaced

and entrapped, living beings. Their agency has been entirely stripped from them, and most of them are imprisoned in containers separated from the sun, the earth, and the rain. Their evolutionary companions are no longer beside them, perhaps they never even met. These are the victims of a multi-generational crime after-all. Farmed in factories, or on lands that they did not evolve to occupy, with different microbial systems, and different soils and climates. They are not simply the first occurrence of displacement, they are maybe the billionth, the product of systematic production and industrialisation. These are modern plants, a species enslaved for propagation and destined for imprisonment behind concrete walls. Before their arrival in the prison, they were assigned a plastic container, a barcode, and a value as an asset. Destined to a life of mimicry, imprisoned in an actual box, rather than the invisible box of Pierrot, they are unable to express their sadness with blue lipstick and frowning. These mimes are carefully curated and placed, made like puppets to fill an otherwise sterile, grey environment. Perhaps they are more like models and less like mimes by this point: a demonstration of the excellent ability to propagate life and keep it contained, on display for the pleasure of the human gaze.

The indoor plants are artificially sustained. They are fed water through an irrigation device transported and implemented by a maintenance worker who also acts as their guard. They receive natural light, but it is filtered through petrified sand. They are monitored and their conditions are maintained so that they do not die. They are not thriving. They exist in a vacuum to the rest of the natural world. But the indoor plants are not the only examples of objectified nature. One unique representation of nature performing in this way is a tree which is growing indoors. It receives filtered sunlight, does not get rained on, and is growing with a species it would not normally occur next to. It is shown in Images 39 through 45 from different angles. The tree is positioned near a greengrocer, deli, butcher, fish-monger, and plant stall. There is an art installation at the base of the tree, a bronze statue of a man carrying groceries. These objects have been grouped together because they reflect the same class of objectification, they are for the purpose of being appreciated visually. In isolation of this context, the bronze statue has no function, yet the tree remains functional in the broader systems of the planet. Indeed, removing it from the context of its aesthetic objectification actually makes it

more functional and engages it in more of its evolutionary identity.

IMAGE 39

IMAGE 40

IMAGE 41

IMAGE 42

IMAGE 43

IMAGE 44

IMAGE 45

Abstraction

Nature's objectification can take on some strange transformations in the shopping centre environment. It has been captured and abstracted by corporatism so that it is reflected in a myriad expression, including printed images, sculptural representations, pattern repetition, and colour blocking. Image 58 shows us an example of representational nature being used in a shopfront. It is a cut-out, varnished and painted piece of wood depicting the silhouette of a tree. This is another level of image creation, in-between printed images and the plastic category. In this example, nature has been transformed beyond a 'soft' marketing technique. The image is translated to a pure representation of nature that is no longer performing any function other than aesthetic. It has lost the living qualities of the indoor plant, and even divorced itself from the need for likeness that is represented in the fake, or plastic plants. Representations like this one go to one more level, which is the reproduced imagery of nature. This often takes the form of palm leaf borders on posters in windows, or vinyl decals depicting nature-themed imagery, but in this case is a sculptural fixture adorning a window.

IMAGE 58

Exposure to these images, even as obvious abstractions, and the repeated motif of sustainability as associated to the objectified representations of nature, is a type of interaction. It is not purely a process of symbolic loading, because it is being used to act on the consumer citizens who partake in the global culture of attending the shopping centre. It acts to imprint the notion that we are in harmony with, or masters of nature.

As the context of the nature-social relationship within our social spaces is one of constant contact, and manicured dialogue with the objectified simulations of nature, the human position within the terrestrial system is skewed. This abstraction is what creates the controversy around the nature of facts, which I explore in the next section.

The Nature of Facts

Facts are the product of constructed sets of logic. Latour suggests that 'the links of natural sciences with the rest of society seems to be the source of continuous disputes' (Latour 2005:22). And indeed, in this case, the links being made between nature and a space for the community to gather and distribute resources have many points of controversy which can be unpacked. The presentation of nature in the way that has been demonstrated, seems to be acting to restrict the agencies of the life that is being curated within the urban environment. Plants are being transformed to occupy a corporate identity which is different to their evolutionary identity. In the most significant ways, it bears no resemblance to the evolutionary identity. A significant actor in the terrestrial system has been turned in to a symbol of connection to something so far away from its geographical location, something absurdly artificial, and abstract, when compared to the image of the historic grasslands which existed in the same place at a different time. It is hard to call it authentic.

Multiple realities

The fact of the corporate psychogeographical zone is that it sustains multiple realities. Erving Goffman articulates this with his metaphor of dramaturgy in *The Presentation of Self in Everyday Life* (1949), where he states, 'the performance serves mainly to express the characteristics of the task that is performed and not the characteristics of the performer' (Goffman 1990:83). In the context of nature and the shopping centre, each actor is part of sustaining the reality that humans and nature are sharing space that is communal, nature's abundance suggesting that the representation is equal. There is some awareness of the falseness of the representations of nature in the shopping centre environment; however, any awareness is countered by the passive conformity to the environment as it is essential for acquiring the cultural signifiers of class. Although it is

not mandated, the shopping centre is a place that people often have to visit in order to fulfil their obligations within the corporate system which governs their behaviours and identities. The same goes for organic plant-life when it embarks on its transformation into a commodity. It enters a new reality, a new set, and stage, and cast, and crew, foreign to the one it was expecting after all of its evolutionary programming and refinement. The fact is, the plant does not have enough agency to sustain the multiple realities. It is trapped in the reality dictated by the capitalist system which has objectified and absorbed it.

To call the act of bringing all of these plants into the building a part of the sustainability practice of the corporation would also be false. Compliance to scores on tests which are part of a procurement process and therefore subjected to politics and market-forces, does not translate to actual sustainable practice. The fact is, potted plants are a fast-moving consumer good, they are embroiled in those politics and attached to the sustainability practice of the industry which produces them. The industry which produces potted plants has not yet achieved sustainable practice. 'The modern production of ornamental plants requires solutions that combine improved production efficiency with a more rational and environmentally friendly use of resources' (Salachna 2022), in order to achieve sustainability. The investment into the type of fixtures being displayed is also investment in the research and development practices which could find solutions to the problems the industry faces. This is a logical construction that takes on the assumptions of the capitalist ideology, adequate investment will produce solutions. As Cohen and Rosenman (2020) concluded, this is not reality. It is an example of financialisation and an example of the increased investment in 'green' infrastructure and 'sustainable' development practices indicated by Cohen and Rosenman, which I am suggesting is entangled with the aesthetic motivations which underpin the practice. Before the consideration to environment, is the consideration of appearances and of aesthetics. Achieving the picturesque notion of environment, the ideal image of utopia. Or at least, the image of a nature-bound Utopia that is constructed during a time when the planet is suffering.

Ownership

A host of disturbances to the plant identity occur because of ownership. Ownership can instantly affect and transform an objects social value, cultural value, and moral value. The grand narrative of modernity demands that all social actors define themselves as individuals. The dominant values of corporatism reinforce and encourage this idea and create the question of whether or not we can achieve personal agency in a postmodern society—which is more concerned with how society represents itself and recognises that identity is in flux rather than fixed. Labelling theorists believe that 'our identity and behaviour are determined by how we are described and classified' (Becker 1991). When identity is viewed through the paradigm of social control, it is those in power, the owners and objectifiers of the object, that keep it objectified. The acts associated with ownership transform the plants into sub-categories. They are primarily saleable, and non-saleable. Fixture, or available to buy.

Dan Cohen and Emily Rosenman (2021), geographers from Pennsylvania State University, are critical of the view that 'impact investment', in its current form, can make substantial change to the way we enact the nature-social relationship. *From the School Yard to the Conservation Area: Impact Investment across the Nature/Social Divide* (2020) compares and critiques 'social' and 'green' finance, proposing a new, 'holistic geography of impact investing that highlights the common methods used in attempts to offset destructive investments with purportedly reparative ones' (Cohen and Rosenman 2020). The discussion is focused on defining the 'divide' between impact investment and tangible outcomes for the planet. It calls for critical geographers to examine the area so that the processes which create a deference between the motivations and the outcomes of impact investing, or investment in sustainable ecologies, may be better understood. The authors indicate the importance of considering 'spectacle', and 'financialisation' (Cohen and Rosenman 2020:1268) when interrogating the nature-social divide they have identified. Again, there is a repetition theoretically and thematically in this analysis. Sustainable development, green finance, impact investment; terms of endearment for capitalist systems and corporatist goals. They are demonstrating that, in practice, the idea that propels the construction of human spaces is

still considered to be efficiency, and maximisation of profit or impact on the market. The system at the top of this analysis is not the terrestrial system, but it should be.

The permanence of an objects position in a constantly evolving space sounds like a misnomer. Yet, we call some of the representations of nature in the urban environment 'fixtures' to denote their permanent status. Unlike many of the other FMCG in the shopping centre environment, the fixtures which make up the aesthetic environment within the complex are not for sale. They have been purchased to be maintained for the appreciation of the community, and to contribute towards the fulfilment of the sustainability targets of the corporation, which include maintaining clean air. In this instance, the indoor plants which are organic are achieving one aspect of their evolutionary identity, producing oxygen. They have been transported to a temperate environment which is within the range of conditions in which they can propagate and are being maintained so that they can stay alive. Some of the stores within the shopping centre also sell these potted plants. They are available through specialist stalls, as well as in the super-market, department stores, decor stores, and furniture shops. As an object, they are taking on multiple identities, and even when they can be categorised for several contextual layers in the same way, there is an opportunity for their identity to change when the object changes place, position, presentation, and ownership.

Plants can be art, or sold with art. They are presented as a bonus to buying a nice ceramic pot, the contents identified by a grouping or a brand name on a label, sometimes there is not even a label. Plants become fixture when that pot is left in one place for an extended period of time. Plants become integrated when their requirements for life are fulfilled by their environment without human involvement. Plants can be integrated and maintained by humans for the purpose of aesthetic presentation and the maintenance of the picturesque. The ownership and position of these organic representations of nature is dictating their identity, they are bound by space and place even as living beings who are completely dislocated from their original context, their original space and place. The type of objectification contained in ownership is a defining example of the inversion of human and terrestrial systems. Humans have

extended the capitalist notion of ownership over a class of life, our partners in the sympoiesis of terrestrial life are now objectified and stripped of their agency.

Simulation and Sacrifice

Bataille (1949) explores the notion of sacrifice in the context of capitalistic excess. He describes excess to be a non-commodity, something which creates a burden on society—the accursed share is managing this excess. Bataille categorises the generation of excess into three categories, eating, death, and sexual reproduction, setting the context for the types of sacrifice he is observing. He views capitalism as a practice of human sacrifice at a mass scale, because of the waste associated with corporatist systems in respect to the production of food and the prioritisation of disposal of resources over sustainable consumption. The processes of nature which are produced through sympoiesis are not part of the profit and loss models of capitalism. It does not account for systems which are regenerative and does not seek to manage the excess of systems which overproduce. We have failed to reform the capitalist systems to deal with this burden of excess, as Cohen and Rosenman make clear. Beyond that, we are setting a scene which tells a story of harmony. The urban landscape disguises the ritualistic waste, and the powerful industrial complexes, which drive the proliferation of spectacular representations of nature. We walk among simulated spaces which are constructed to so openly deceive us, we commonly fail to engage in the speculation required to uncover the true effects.

While much of the centre has natural light coming through it, it is not actually outside. The air is regulated through large ventilation systems which control the internal temperature of the building and maintain an environment that is ideal for the people who are visiting. It is arranged to maximise the occupancy of the building, with many seating and recreating areas. My guide mentioned that many people bring their laptops to the centre and do work in the general seating areas. The centre has recognised and embraced this by building more purpose-built areas, capitalising on the opportunity to absorb more of the consumers attention and time. They also took this opportunity to integrate more potted plants and nature themed fixtures.

There is a large art installation in the form of a water fixture which resembles a waterfall and is constructed using thousands of light fittings which give the effect of the vapour surrounding a waterfall, they are pictured in Images 15, 29 and 30; however, the pump was not operational at the time that I toured the centre. This installation creates the impression of running water throughout that section of the complex; however, it is operated with a pump that filters the same water around and around again. The water is moving, but it is not part of a running body of water. You can also smell that the water is chemically treated to maintain the appearance of cleanliness.

IMAGE 15   IMAGE 29   IMAGE 30

The surreal qualities of the photography, by virtue of their subject, demonstrate a sacrifice of life, and of human life taking place through the integrated spectacle. Debord (1992) articulated an interpretation of reality in which Bataille's (1949) vision for the epitome of the surreal is being achieved through a slow, torturous, dislocation of the systems and processes of nature—the processes on which humans rely to survive. This disruption to the systems is at odds with the immediate image which is being projected by the picturesque qualities of the representations and disguises the urgency of the climate crisis through its repetition and domination of the territory of physical space.

Dissonance

When we are confronted with the time to think about the representations of nature in public spaces like the shopping centre, it becomes apparent that there is something inconsistent about their presence, something not quite right. The consistency of the images of nature, their perfection, is inconsistent with the message which is being constantly disseminated about the destruction of our planet and environment. There is a deference between the representation in the material relationship and the multiple

realities contained within the images of nature in the urban environment, which are polysemic in their own unique way. Although these representations of nature may make us feel like we are in a harmonious relationship with nature, we know that is not the case. Our desire to overcome that inconsistency and discomfort ultimately leads us to accept the image of harmony and internalise the implications of the images. To understand the theory of dissonance you must understand that 'two cognitions are consonant if one follows from the other [if they are in sequence], and they are dissonant if the obverse (opposite) of one cognition follows from the other' (Harmon-Jones and Mills 2019:3). In the case of the representations of nature in the shopping centre, they are repeated, and immediate as a result of their abundance. The constant and consistent repetition of the utopian representations of nature serve to help us in overcoming any dissonance by reinforcing their alternate reality through the intense repetition and immediacy of the images.

The representations of nature in the shopping centre environment are less likely to evoke dissonance because they are sublimated. Their aesthetic function gives them a presence in the space as secondary actors. The primary motivation for the existence of the space is the exchange of goods and services, which makes the purveyors of these goods and services, and their customers, the primary actors within the space. The representations of nature seem to exist for the idle human gaze, rather than the human gaze more generally, which means that they are being taken in passively and without the likelihood of critical thought being applied to their presence. It is hard to say whether individuals would be experiencing feelings of dissonance upon reflecting critically on the presence of these representations of nature in the urban environment; however, there is some kind of interaction taking place which is affecting the relationship of the nature-social. It seems to be taking meaning away from the relationship. As the dominant social issue of our time, climate catastrophe is an inherently uncomfortable topic to consider. It is a problem that is much bigger than any individual, and which requires a response much bigger than an individual can expend. If we were to choose to be confronted by this problem when we encounter the representations of nature in the urban environment, it would require thought about the ethical implications of our consumption—this discomfort is what we shy away from, and what solidifies the

experience of cognitive dissonance promoted by the symbolic representation of nature. The practice of inhabiting spaces that are filled with idyllic images incongruent to reality, is what defines reality for those who find themselves socially mobile exclusively within those spaces.

Spaces of Encounter and Negotiating Identity

The discourse that surrounds the climate catastrophe is accompanied by the physical representations of nature in the material realm. Images of the real world in chaos are presented to us alongside the message of our planetary demise which is disseminated by global mass media, and private citizens on the internet. As urban infrastructure continues to dominate space, replacing the systems of nature with those of modernity, the process of symbolisation of nature takes place: an unconscious response happens in our attempt to preserve our connection to those systems we have failed to incorporate in our infrastructure and daily experience of life. The landscape of environmental activism has changed significantly since the advent of the internet, and the type of images it uses to market itself have also changed. Environmental activists and lobby groups have taken advantage of the vast audience available through the internet, to better link into every part of the civic, social, political, cultural, economic, and personal lives of the people they are targeting their messages to. People connect themselves to the images of nature on the internet, and they use this connection to articulate a virtuous connection to the environment they can embed in their identities in the network society.

In his essay entitled *Communication, Power and Counter-power in the Network Society*, Manuel Castells articulates media and communications to be 'fundamental sources of power and counter-power, of domination and social change, [b]ecause the fundamental battle being fought in society is the battle for the peoples minds' (Castells 2017:249). Following Castells theory, although counter to his own application of it, it can be argued that people are fulfilling a symbolic connection to nature by subscribing to activist profiles, posting pictures of themselves in nature, or surrounded by it, and sharing online petitions to preserve nature. It is symbolic in that it is connecting through environmental aesthetics, the inherently disinterested mode of aesthetic appreciation which takes place in the construction of the picturesque.

Which brings us back to Debord and *Comments on The Society of The Spectacle* (2011), where he states that:

> 'when social significance is attributed only to what is immediate, and to what will be immediate immediately afterwards, always replacing another, identical, immediacy, it can be seen that the uses of the media guarantee a kind of eternity of noisy insignificance' (Debord 2011:15).

This noisy insignificance is being transmuted back into the material realm by way of the spectacle, which can no longer be contained by the media and its mechanisms for dissemination for two reasons: the media has encompassed everything in the form of augmented realities and the overlayed network society that Castells discusses; and nature itself has become absorbed by the spectacle by way of commodification and synthesis into the market economy, this representation of itself is separate to the reality of nature—Debord refers to it as the integrated spectacle. In the integrated spectacle, national parks and reservations are merely preserved images of the historical human terrestrial relationship, a relationship which looks very different when it presents itself in urban ecologies where the images are transformed to fit the new context and sometimes lose their meaning. Exploring the spaces of encounter may reveal a correlation with the trends in the incorporation of nature into human spaces, which are dominated by spectacular, and symbolic representation of reality. These ideas, as suggested earlier in the section about environmental justice, are connected with civil rights. Because of this, we can apply some of the theory laterally to understand how the objectification, and symbolisation of nature and the environment can be understood as subjugation. Indeed, if they are linked as Tsing (2012) suggests in *Unruly Edges (2012)*, we may well have some idea of the way natures different identities are produced within corporatized spaces.

The media has been saturated with headlines of environmental destruction for decades. Sporadically, we are inundated with intimate information about the particulate matter in the air, the amount and type of plastics in the ocean and in our food, the different wattage that light-globes are available in, the different problems with solutions that are almost ready to move us away from fossil fuels, questionable solutions produced by

multi-national corporations claiming to fight the problems they are creating. The media uphold a narrative implying the onus for the redemption of the planets ecologies is on the individuals who make up the working class. The environment consequently becomes an issue of labour rights and social mobility, but that's getting a bit too far away from my study which is focused on the representation of nature and its identity.

Interaction and othering, space as political

Contact theory presents the notion that 'interpersonal contact will erode subject's prejudice' (Matejskova and Leitner 2011:5). When interrogating contact theory, Helga Leitner (2012) contends that encounters 'incite processes of othering and racialisation of immigrants and space' (Leitner 2012). This happens on an extreme level with nature which has no autonomy, and no voice to speak to its subjugation. Speaking to racialisation, Leitner identifies a process of defending cultural boundaries in response to the 'white entitlements to economic and political resources', similarly there is a human entitlement to terrestrial resources making the same attempt to 'recover an imagined idealized place and past' (Leitner 2012). Drawing on interview material gathered from long-term white residents of Michigan, Leitner identifies a dissonance between their articulation of stereotypes and positive personal experiences with immigrants of colour, which is used to illustrate a lack of reflection in the white population. Perhaps this is similar to the lack of reflection which takes place after repeated exposure to images of a harmonic relationship with nature. The everyday encounter with the beautifully manicured representation of nature is setting up a cultural boundary that allows for a dissonance between the image of nature and the reality of our relationship with it. The immediate image is the only important part of the interaction, because when the phone goes back in the pocket the plant is still beautifully lit below the glass ceiling and the memory of the image associated with the salacious headline 'Climate Freeloaders Are Destroying the Planet' (Nogrady 2023) quickly fades away.

Leitner draws on other aspects of the migrants identities, including class and ethnogeography to explain the complex dynamics which form the spaces of encounters—ultimately she characterises the spaces as 'problematic' for encounters between long-term white residents and immigrants of colour. Leitner reflects on her

study, saying that 'even though racialization, racial prejudice, and racism are persistent problems, narratives emerged, and relations were forged that illuminate possibilities for positive change' (Leitner 2012). She emphasises the importance of personal friendships and bonds in the process of transcending the negative aspects of the relations between the two groups and suggests that programs and policy which seek to create more opportunities for the formation of these bonds have the greatest potential for addressing the problems surrounding social cohesion and the integration of immigrants of colour to dominantly white spaces. The relationship must be acknowledged as intrinsic to the experience of life, not separated out through the distancing exercise of financialisation and spectacularity.

We experience this type of controversy with the forms of life, including nature, we connect to and validate the experience of; however, it is not translated to the forms of plant-life in the urban environment. These forms of life are experiencing a similar prejudice, based on similar concepts. The representations of nature are motivated by the interests of the political, spectacular realm. There is no 'environmental justice' as I alluded to before, there is only life and our connection to each other—the sharing of breath that is multi-specific, interdependent, and collaborative. This connection is what defines the responsibility to act, and this connection is the one which suffers from the malignant representational identities of nature that have been constructed to serve market-forces.

Conclusion

The relationship between human life and the planet, has existed for hundreds of thousands of years, but has been repeatedly disrupted by 'waves' (Goffman 1961) of infrastructure designed with varied philosophical and functional rationalities underpinning the immediate utility of the construction, rather than considerations to the long-term holistic effects for the planet, and unintended sociological consequences for the way we make decisions, form social groups and create relationships of power. The enmeshing of different philosophies and purposes for spaces throughout the ever-expanding urban sprawl has produced a process of its own. Underneath Debord's (1992) *Society of the Spectacle*, a summary of the symbolised and commodified aspects of our society, what remains is shapes and space. The shapes we introduce to the landscape cause a disruption of systems which predate modernity, and humanity. The space being investigated was originally disrupted for the purpose of extracting resources. The grassland which set the original evolutionary context of the landscape was destroyed— sacrificed for humans. When the resource could no longer be exploited, and the dumping which occurred on the site was no longer tolerated by locals, it transformed to continue generating economic capital: subsequently, an environment which would evolve to capture the human gaze by providing a simulated experience of a harmonious relationship with nature was constructed. In the human pursuit of mastery of the environment, we have constructed a situation that compromises our potential future survival on the planet and reduces it to a series of curated images.

The effort that goes into projecting an image of harmony also conceals a reality of violence toward our home. This violence can be readily observed in the deference between the symbolic representations of nature in the urban environment and the reality of the nature-social relationship in a broader, global context which recognises our historicity. Fires, floods, pandemics, locust plagues, and micro-climates created by poorly planned human infrastructure. The dominance of human nature over nature itself is an inversion. The natural spaces we have left in the terrestrial realm are human and spectacular—nature is included, but cordoned off in national parks and on nature strips, maintaining an image of the picturesque which satisfies the wants of the human gaze,

and bolsters the passive consumption necessary to fulfil the motivations and goals of the corporatist systems which set the broadest context for social behaviours in Modernity.

The integration of humans to nature has been thoroughly explored in architecture and environmental science. The principles of permaculture and other like practices are known to aid in the preservation of local ecosystems and create positive or neutral outcomes in restoring local habitats and supporting animal populations. Conservation and restoration efforts are channelled through actions such as regeneration of rural forests, and programs which support the proliferation of local species. These practices are an example of sustainable development which recognises the core responsibility inherent in living on the planet—protecting it. In this thesis, I have articulated a position which questions the validity of the practices we call sustainable and identified a type of engagement with nature which is acting on our ability to make sense of, and take collective action on, the climate crisis.

Ultimately the objective of this research was to reveal the processes inherent in the transformation of nature from a system humans contribute to, into a loaded symbol which is distributed throughout the urban environment to promote a sense of harmony with the planet. The politics of the climate crisis are not just playing out through discourses in the media, and legislation by governments. The politics of climate crisis are entangled in the maintenance of an image—the image of mastery and control of the environment which is projected on to every part of the human experience within the grand narrative of Modernity. The image is beautiful, by definition, our engagement with nature in the urban environment is picturesque. Like any image, this image is polysemic too. We can view the picturesque examples of nature as beautiful representations of harmony and mastery of the planet, or we can view them as violence, sacrifice, and brutalisation.

The groups and identities which I constituted for nature are simply constructions. The point of asking the question about the nature of groups and identities was to induce a rounded discussion which considered identity to be in flux, and manifold. Using the images, I demonstrated only some of the possible ways nature is being interpreted in the

everyday life of people interacting with it solely through time spent in the urban environment. There is some correlation between the identities which occur to nature in the context of corporatism and the urban environment which downgrade its importance in the relative equation for human life on the planet, and create an association with speculation that undermines other messages linked to the images of nature, such as those linked with climate change activism.

Evolutionary identity was a concept which became core to the analysis in this thesis. It gave me a way to delineate the other identities which are constructed socially, after the evolutionary identity, and arguably the 'modern splintering' of nature's identity into a polysemic and spectacular image. It was an effective way to start the analysis as it drew out some interesting observations, such as the idea of simulated syntergic organisation of space. Conducting a basic aesthetic deconstruction of the spaces I photographed revealed that there was an uncanny visual mimicry which was built into the fixture and the placement of the objectified oxygenators. Recognising this is happening in the context of a controlled, corporatized psychogeographical zone which has been constructed to direct people's movements in the space, it became clear that despite the spectacular nature of these representations, they were intended for being observed peripherally. Placing this type of illusion in the space most commonly observed peripherally, and when in motion, creates the feeling of abundance. This constructed feeling of abundance is contrary to the reality of scarcity of natural resources in these same places. In this particular example, the place was especially depleted of its natural resource before the shopping centres construction.

I have sought to demonstrate the links between the representation of nature in public space and the collective sense of urgency toward meaningful action on climate catastrophe, by deconstructing the images which constitute the reality of our relationship with nature in the urban environment. I explored the assemblages which dictate the position, form, and identity of nature within the urban environment. There is an uncanniness to the way this research unfolded, as it started to explore the ways in which nature is given an identity, or grouped, in public space. It was through this

element of the research that I was able to start to assemble the collective practices which place nature as a symbolic representation of a harmonic relationship.

Nature is participating in a range of agencies through its representation in public space. It has taken on a multitude of identities as it transforms to accommodate the spaces of modernity which have left it lost and without much resemblance to its evolutionary identity. There is controversy surrounding every representation of nature in the urban environment, as the different representations are pitted against each other inside the discourses of architecture, economics, politics, globalisation, climate science, and virtually every other realm of public and academic discourse. The principles underlying our pursuit of comfort within the paradigm of corporatism, which are reliant on the accumulation of mass-produced consumer goods to satiate desire, have maligned the intrinsic respect for life that is necessary to enjoy any type of harmony with nature. The transformation in meaning, and the repeated degradations in position and importance, that the systems of nature have endured in the face of the frightful culture of greed attached to global corporate ideology, has the effect of reducing nature to an image of virtue.

Nature is being facilitated to serve in the unnatural system. This inversion of systems and abstraction of evolutionary identities is a controversy that contains more than a simple explanation. This is not just happening in the context of the shopping centre. It is happening as we see a replication of function over multiple systems of interaction, and being, that have been constructed on the planet. In reality, we are creating actor networks which are distributed over three realms which I have referred to as: the terrestrial realm, the spectacular realm, and the networked society. The implication of this replication of function across systems of interaction is that natural functions are being stripped of their meaning—an abstract interaction which has not been defined in any sociological paradigms and may require further investigation and exploration.

The deference of meaning created by the redistribution of images without context, or where context is reliant on the audience to extrapolate, causes a breakdown in relations and allows for the stripping of an evolutionary identity in favour of a corporate identity.

Perhaps we have been trapped in a discourse about meaningful action on climate catastrophe because we have not yet been able to define the problem set in a way which translates to tangible, and understandable actions. To achieve a true harmony with the planet, rather than an image of harmony which conceals a malign collection of individual interests, we have to embrace the holistic quality of our existence. The broadest context for humanity is being a part of terrestrial life, and this is not reflected by the dominant social context.

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Appendices

Appendix 1 - Images

Image 1

Image 2

Image 3

Image 4

Image 5

Image 6

Image 7

Image 8

Image 9
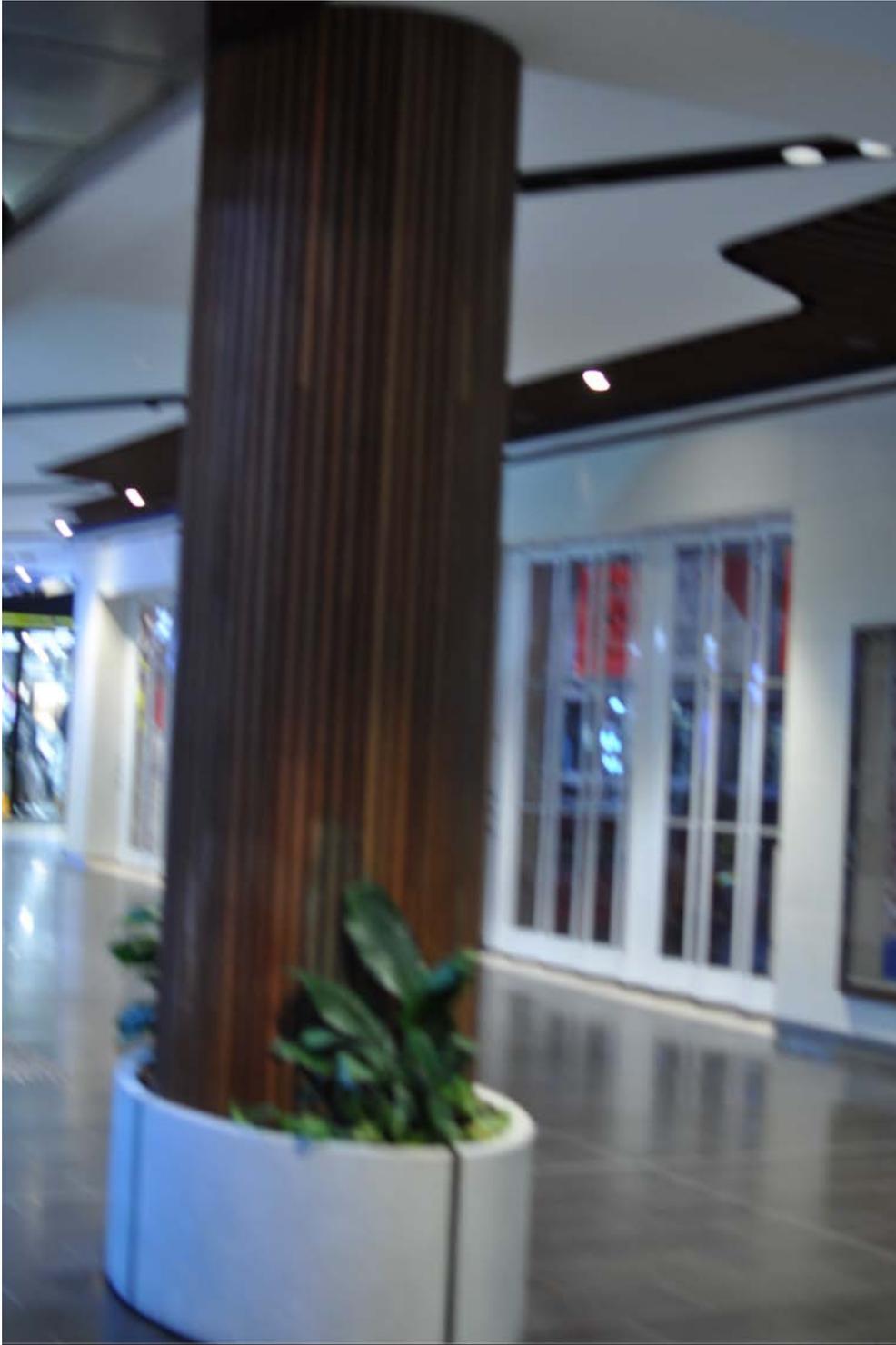
Image 10

Image 11

Image 12

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Image 14

Image 15

Image 16

Image 17
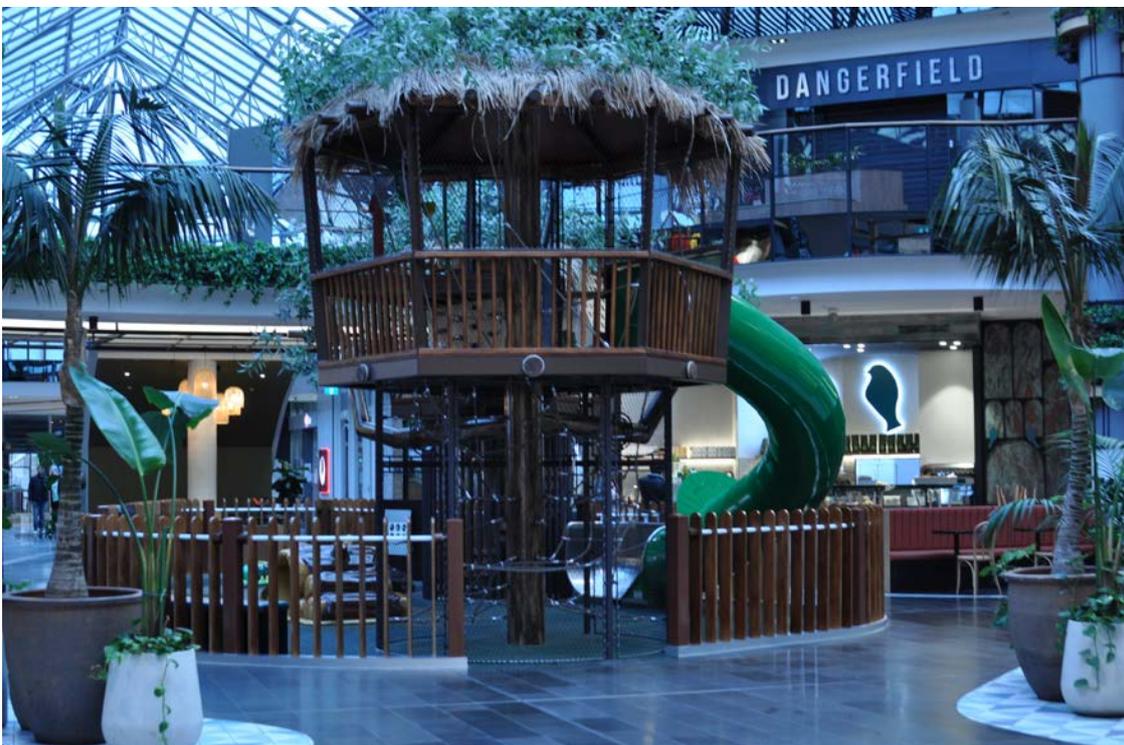
Image 18

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Image 33

Image 34

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Image 41

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Image 49

Image 50
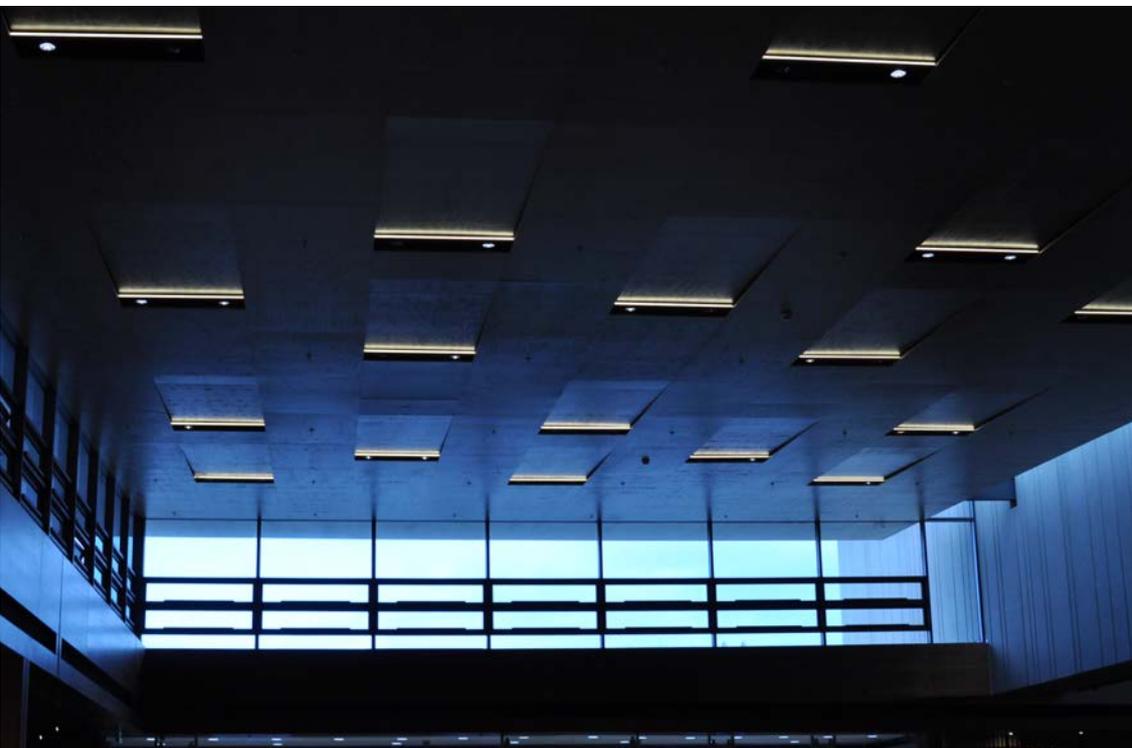
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Image 52

Image 53
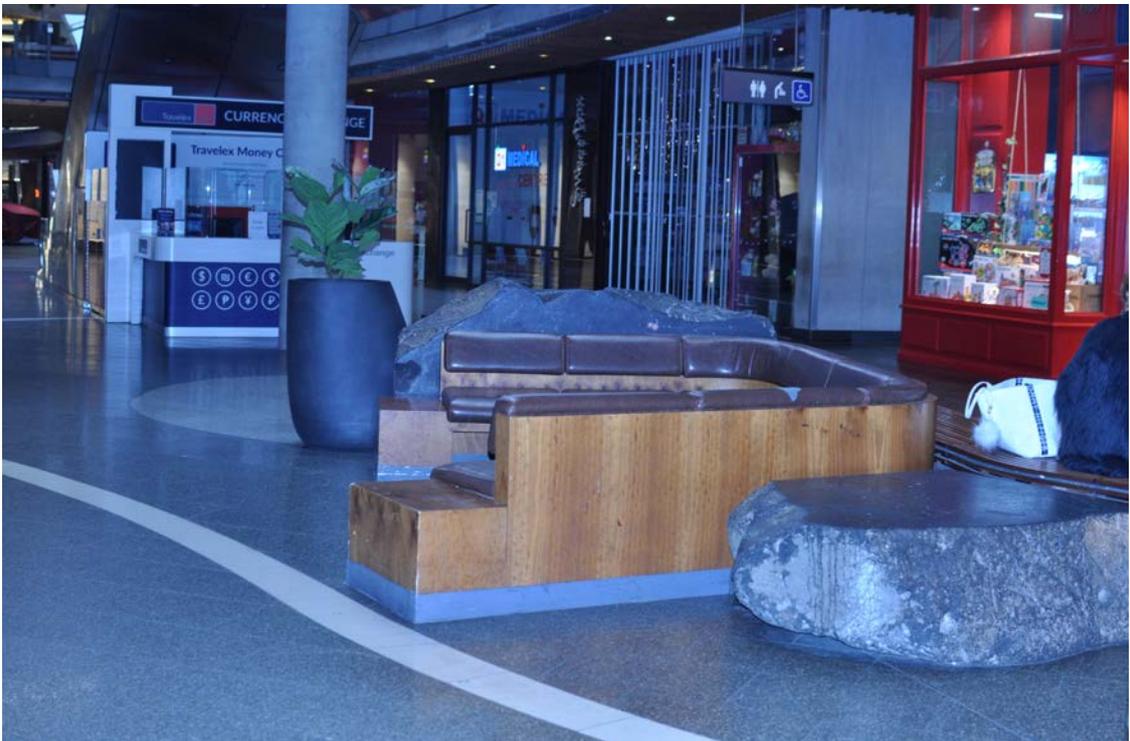
Image 54

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Image 55

Image 56

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Image 60

Image 61

Image 62

Image 63
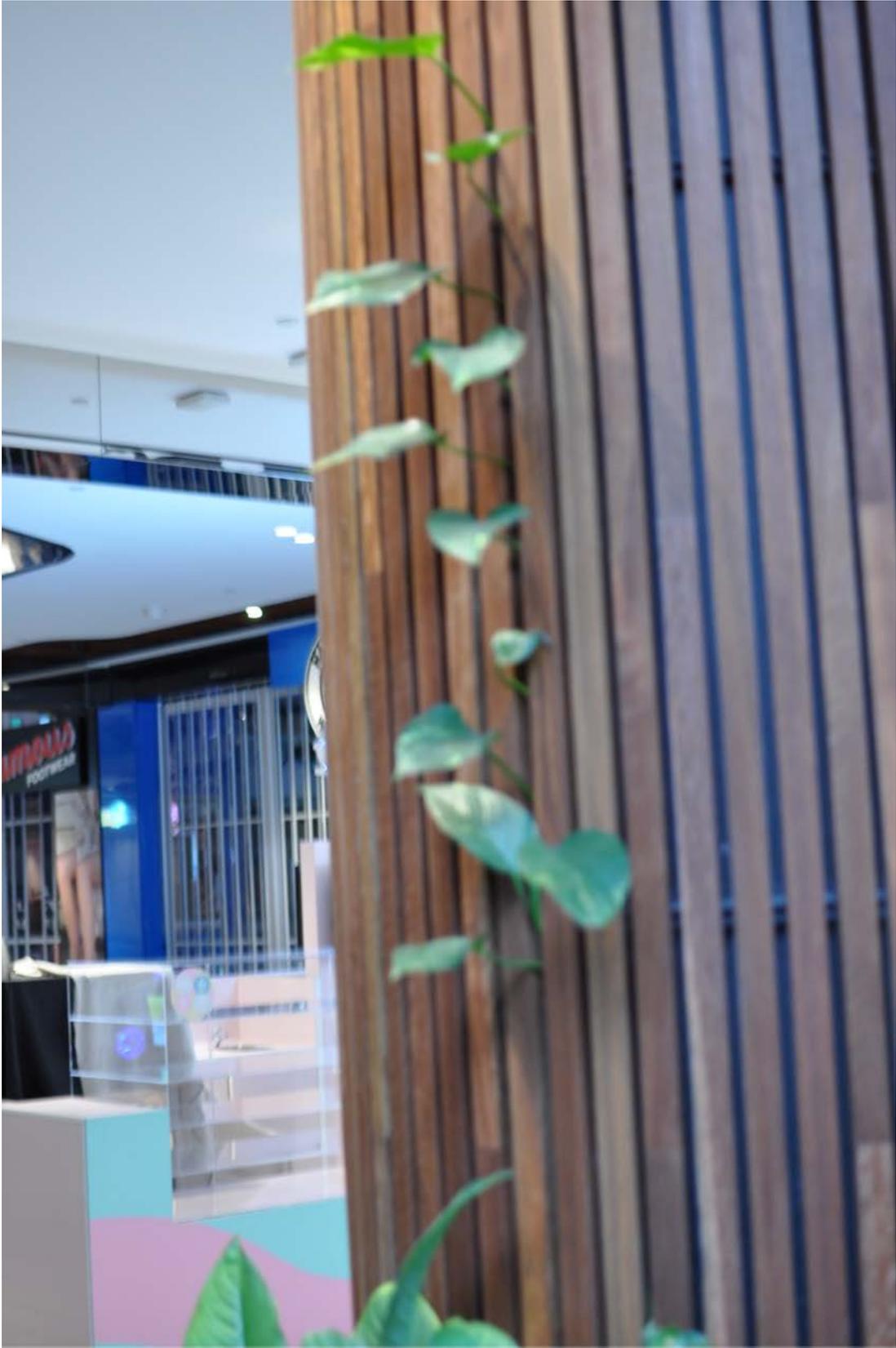
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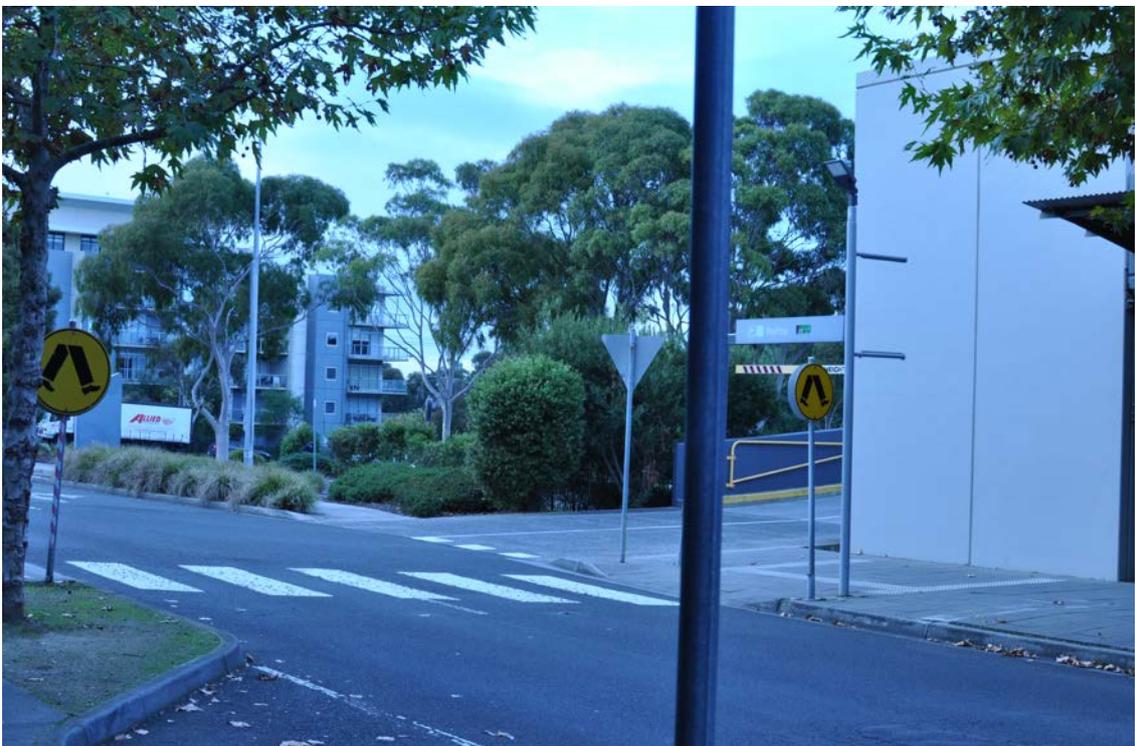
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Image 86
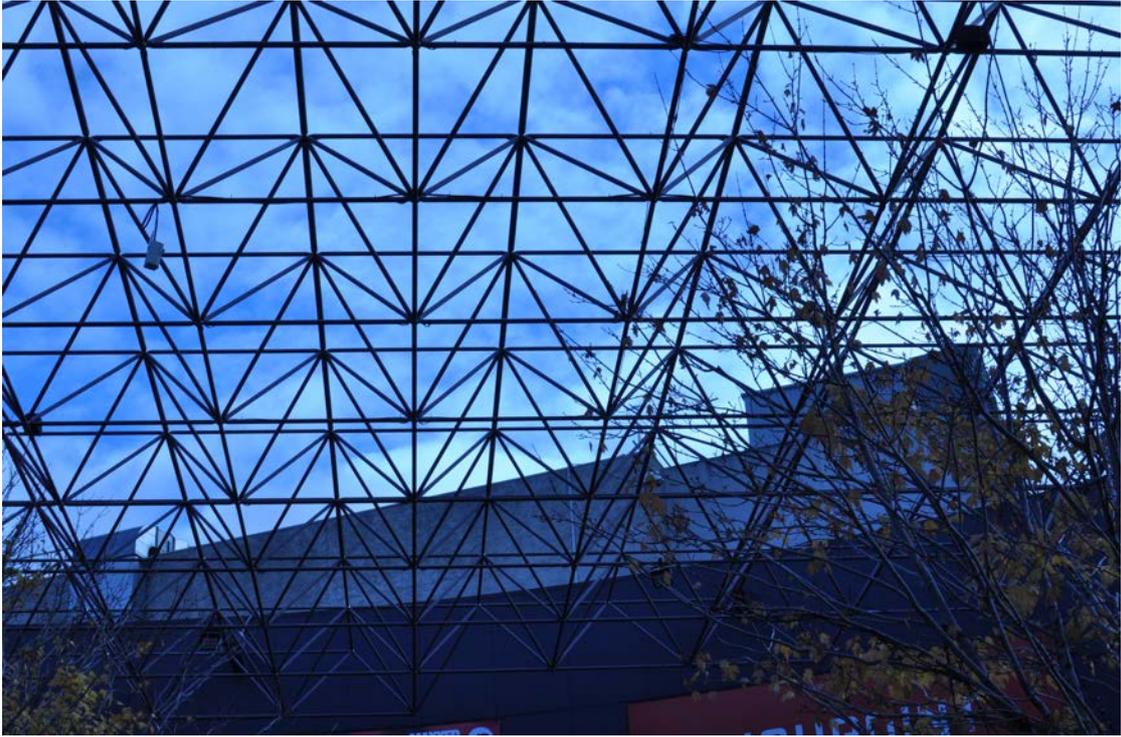
Image 87

Image 88

Appendix 2 – Indexation of image categories

	Simulated syntergic organisation of space	Indoor	Spectacular	Outdoor	Plastic	Commodified	Organic	Integrated	Potted	Maintained by a human	Aesthetic
Image 1	X		X	X		X	X		X	X	X
Image 2	X		X	X		X	X			X	X
Image 3	X		X	X		X	X		X	X	X
Image 4	X		X	X		X	X		X	X	X
Image 5	X	X	X			X	X		X	X	X
Image 6	X	X	X			X	X		X	X	X

Image 7	X	X	X		X	X			X	X	X
Image 8	X	X	X			X	X		X	X	X
Image 9	X	X	X			X				X	X
Image 10	X	X	X			X	X		X	X	X
Image 11	X	X	X			X	X		X	X	X
Image 12	X	X	X			X	X		X	X	X
Image 13	X	X	X		X	X			X	X	X
Image 14	X	X	X		X	X	X		X	X	X
Image 15	X	X	X		X	X	X		X	X	X

Image 16	X	X	X		X	X			X	X	X
Image 17	X	X	X		X	X	X		X	X	X
Image 18	X	X	X		X	X			X	X	X
Image 19	X	X	X		X	X			X	X	X
Image 20	X	X	X		X	X	X		X	X	X
Image 21	X	X	X		X	X	X		X	X	X
Image 22	X	X	X			X				X	X
Image 23	X	X	X			X				X	X
Image 24	X	X	X		X	X				X	X

Image 25	X	X	X		X	X	X		X	X	X
Image 26	X	X	X		X	X			X	X	X
Image 27	X	X	X		X	X			X	X	X
Image 28	X	X	X		X	X			X	X	X
Image 29	X	X	X		X	X				X	X
Image 30	X	X	X		X	X			X	X	X
Image 31	X	X	X	X		X	X	X		X	X
Image 32	X		X	X		X	X	X		X	X
Image 33	X		X	X		X	X	X		X	X

Im age 34	X	X	X	X		X	X	X		X	X
Im age 35	X	X	X			X	X	X		X	X
Im age 36	X	X	X			X				X	X
Im age 37	X	X	X			X				X	X
Im age 38	X	X	X			X				X	X
Im age 39	X	X	X			X	X	X	X	X	X
Im age 40	X	X	X			X	X	X	X	X	X
Im age 41	X	X	X			X	X	X	X	X	X
Im age 42	X	X	X			X	X	X	X	X	X

Image 43	X	X	X			X	X	X	X	X	X
Image 44	X	X	X			X	X	X	X	X	X
Image 45	X	X	X			X	X	X	X	X	X
Image 46	X		X	X		X	X	X		X	X
Image 47	X		X	X		X	X		X	X	X
Image 48	X		X	X		X	X		X	X	X
Image 49	X		X	X		X	X		X	X	X
Image 50	X		X	X		X	X	X		X	X
Image 51	X	X	X			X	X			X	X

Im age 52	X	X	X		X	X				X	X
Im age 53	X	X	X		X	X				X	X
Im age 54	X	X	X			X	X		X	X	X
Im age 55	X	X	X			X	X			X	X
Im age 56	X	X	X			X	X		X	X	X
Im age 57	X	X	X			X	X		X	X	X
Im age 58	X	X	X		X	X	X			X	X
Im age 59	X	X	X			X	X		X	X	X
Im age 60	X	X	X			X	X		X	X	X

Im age 61	X	X	X			X	X		X	X	X
Im age 62	X	X	X			X	X		X	X	X
Im age 63	X	X	X			X	X		X	X	X
Im age 64	X	X	X			X	X		X	X	X
Im age 65	X	X	X			X	X		X	X	X
Im age 66	X	X	X			X	X		X	X	X
Im age 67	X	X	X			X	X			X	X
Im age 68	X	X	X			X	X		X	X	X
Im age 69	X	X	X			X	X		X	X	X

Image 70	X	X	X			X	X		X	X	X
Image 71	X		X	X		X	X		X	X	X
Image 72	X		X	X		X	X		X	X	X
Image 73	X		X	X		X	X			X	X
Image 74	X		X	X		X	X			X	X
Image 75	X		X	X		X	X	X		X	X
Image 76	X		X	X		X	X	X		X	X
Image 77	X		X	X		X	X	X		X	X
Image 78	X		X	X		X	X	X		X	X

Image 79	X		X	X		X	X	X		X	X
Image 80	X		X	X		X	X	X		X	X
Image 81	X		X	X		X	X	X		X	X
Image 82	X		X	X		X	X	X		X	X
Image 83	X		X	X		X	X			X	X
Image 84	X		X	X		X	X			X	X
Image 85	X		X	X		X	X		X	X	X
Image 86	X		X	X		X	X		X	X	X
Image 87	X		X	X		X	X			X	X

Im age 88	X		X	X		X	X			X	X

Appendix 3 – Rhizome figures

Rhizome 1:

FIGURE 1

Rhizome 2